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MANUAL FOR FIELD MUSICS

U. S. MARINE CORPS

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1935

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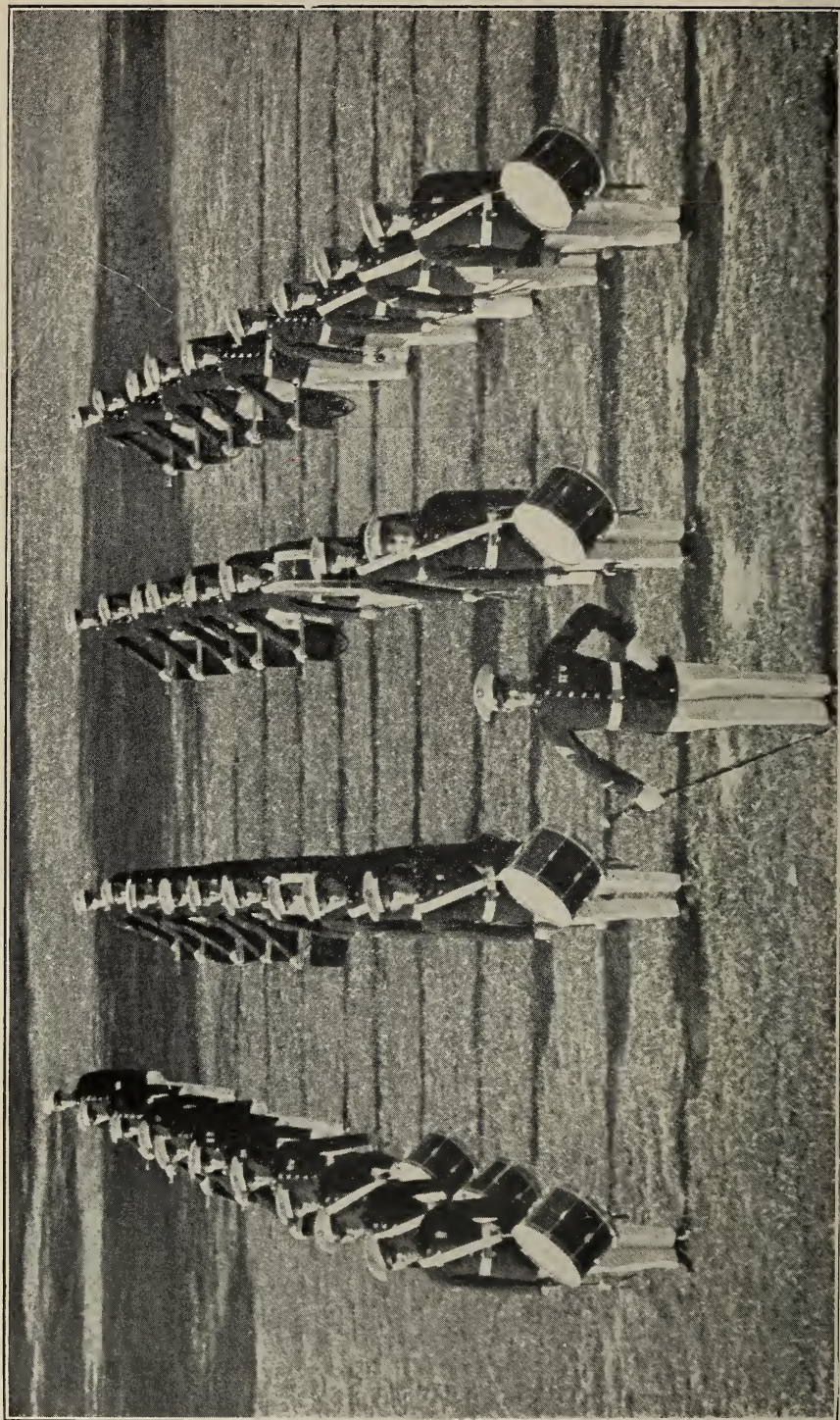
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Drum and Bugle Corps, Marine Barracks, Washington, D. C.

MANUAL FOR FIELD MUSICS

U. S. MARINE CORPS



1935

First Revision April 1940
Second Revision May 1942



UNITED STATES
GOVERNMENT PRINTING OFFICE
WASHINGTON : 1942

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HEADQUARTERS, U. S. MARINE CORPS,
Washington, D. C., April 15, 1935.

The Manual for Drummers, Trumpeters, and Fifers, U. S. Marine Corps, 1935, is approved and herewith published for the information and guidance of the United States Marine Corps.

JOHN H. RUSSELL,
Major General Commandant.

Approved:

CLAUDE A. SWANSON,
Secretary of the Navy.

(III)

[First revision, April 15, 1940. Second Revision, May 1942.]

PREFACE

The purpose of this manual is to supply a complete instruction and reference book for field musics in the United States Marine Corps. Heretofore there has been no official publication in the Marine Corps in which the rudiments of music and detailed instruction in drumming, bugling, and fifing were set forth. Neither is there any publication to which a field music can conveniently refer in learning the various calls used in the Marine Corps and Navy.

This volume embodies all information of interest to field musics in the Marine Corps. The rudiments of music and exercises for beginners set forth herein, have been carefully worked out under the direction of the leader of the United States Marine Band. The calls listed are those used in the daily routine of a marine post or on board ship. The marches, sound offs, and inspection pieces selected are those most commonly used in the Marine Corps. An extensive research has been made through the Library of Congress, and a number of old quicksteps and the drum and bugle parts of band marches written by the late John Philip Sousa, famous leader of the Marine Band, have been found and recorded.

As the drum and fife were the official instruments on which calls were beaten and marches played for the first 100 years of the Marine Corps, and since fifing has been revived by the Fessenden Fifes of the Fourth Regiment, a chapter has been devoted to instruction in this inspiring form of music and a number of the old Marine Corps fife and drum pieces have been included.

C O N T E N T S

	Page
Preface	V
CHAPTER I.—A History of Drummers, Buglers, and Fifers in the U. S. Marine Corps	1
CHAPTER II.—Rudiments of Music:	
Definitions.....	5
Position of notes on the staff.....	6
Ledger notes.....	6
Position of notes on the scale.....	6
Beats.....	7
Relative length of notes.....	7
Dotted notes.....	8
Relative length of rests.....	8
Dotted rests.....	9
Up beats.....	9
Time signature.....	9
Tempo.....	10
Key signature.....	10
Chromatic signs.....	10
Miscellaneous signs.....	11
Abbreviation of notes.....	12
Abbreviation of measures.....	12
Marks of expression.....	12
CHAPTER III.—Drums and Rudiments of Drumming:	
Types of drums.....	13
Parts of the drum.....	13
Drum slings.....	14
Care of the drum.....	14
Tucking drum heads.....	15
Tension of drum heads.....	15
The snare drum.....	16
How to hold the sticks.....	16
Practicing on pads.....	16
Rudiments for the snare drum.....	16
The tenor drum.....	24
How to hold the sticks.....	24
Tenor drumming.....	25
Key to tenor drum, Scotch bass drum, and cymbal music.....	27
Exercises for the tenor drum.....	28
The Scotch bass drum.....	29
How to hold the sticks.....	29
Scotch bass drumming.....	31
Key and exercises for Scotch bass drumming.....	32
The standard bass drum.....	32
Tucking and tension of bass drum heads.....	32
Holding the stick.....	32
Standard bass drumming.....	32
Exercises for the bass drum.....	32

VIII

CHAPTER IV.—The Bugle and Bugle Exercises:	Page
Description of the bugle.....	33
Parts of the bugle.....	33
Bugle slings.....	33
Bugle banners.....	34
Care of the bugle.....	34
Instruction to beginners.....	35
Tone, the muscles of expression, and attack.....	36
Purposes of exercises in practice.....	36
Practicing the attack.....	37
Exercises.....	37
Practicing the slur.....	38
Exercises.....	38
Practicing the interval.....	40
Exercises.....	40
The B flat valve bugle.....	41
CHAPTER V.—Cymbals and Cymbal Playing:	
Description of the cymbals.....	43
Care of the cymbals.....	43
Instruction in cymbal playing.....	43
CHAPTER VI.—The Fife and Elementary Fife Instruction:	
Description of the fife.....	45
Care of the fife.....	45
Position for playing.....	46
How to practice.....	46
Scale for the fife.....	46
The three scales most used on the fife.....	48
Exercises for the fife.....	48
Fife and drum tunes:	
The Dawning of the Day.....	49
The Roast Beef of Old England.....	50
The Quick Scotch.....	51
The Quick Retreat.....	52
Fife and drum marches:	
Newport.....	53
Downfall of Paris.....	54
Hell on the Wabash.....	56
Girl I Left Behind Me.....	57
CHAPTER VII.—Positions of the Instruments and Corresponding Com- mands:	
General.....	59
The bugle:	
Carry bugle.....	59
Secure bugle.....	59
Prepare to play—play.....	60
Inspection bugle.....	61
Sling bugle.....	61
Parade rest.....	61
Arm flourishes.....	62
The snare drum:	
Position of the sling.....	63
Carry drum.....	63
Secure drum.....	63
Prepare to play—play.....	64

CHAPTER VII.—Positions of the Instruments and Corresponding Commands—Continued

	Page
The snare drum—Continued	
Inspection drum.....	65
Parade rest.....	65
The tenor drum:	
Positions.....	66
Carry drum.....	66
Secure drum.....	66
Prepare to play—play.....	66
The Scotch bass drum:	
Carry drum.....	69
Prepare to play—play.....	69
Inspection Scotch bass drum.....	70
The standard bass drum:	
Positions.....	71
Parade rest.....	71
Cymbals:	
Carry cymbals.....	71
Prepare to play—play.....	72
Inspection cymbals.....	72
Parade rest.....	73
The fife:	
Carry fife.....	73
Prepare to play—play.....	73
Inspection fife.....	74
Parade rest (Fifer).....	74
Manual of the baton:	
General rules.....	74
Manual of the baton.....	75
Baton signals.....	77

CHAPTER VIII.—Qualifications and Duties of Field Musics:

Entry into the service.....	79
Grades.....	79
Insignia.....	79
Training.....	79
Saluting.....	80
Honors.....	80
The field music of the guard.....	81
Field duty.....	81
Orderly duty.....	81
Field music at a funeral.....	82

CHAPTER IX.—Drum and Bugle Corps:

General.....	83
Instruction.....	83
Formations.....	87
Movements.....	87
General.....	87
Alinements.....	87
To countermarch.....	89
To diminish the front and reverse.....	89
At ease or route step.....	91
Inspections.....	91
Signals of the drum major and commands for playing.....	91

CHAPTER X.—Ceremonies and Inspections:	Page
Drum and bugle corps in place of band.....	93
Parades.....	93
Reviews and inspections.....	94
Formal guard mounting.....	95
Presentation of decorations.....	95
Escorts:	
Escort of the national color.....	96
Escorts of honor.....	97
Funeral escort.....	98
CHAPTER XI.—Bugle Calls and Drill Signals:	
Bugle calls in general.....	99
Marine Corps calls.....	100
Navy calls.....	110
Boat calls.....	117
Drill signals.....	118
CHAPTER XII.—Honors, Sound Offs, and Marches for the Drum and Bugle:	
Honors:	
Ruffle.....	125
Flourishes.....	125
The President's March.....	127
Commander in Chief's March.....	128
To the Color.....	129
Sound offs:	
Regulation Sound Off.....	130
Three Cheers.....	130
Marches:	
Bum Boat Man.....	133
Eagle, Anchor, and Globe.....	134
Fifth Marines' Medley.....	135
Gallant and Gay We'll March Away.....	137
Goodbye Sweet Nannie Magee.....	138
Here's Your Health, Sir.....	139
Leatherneck.....	140
Let's Hurrah, We Are Almost There.....	141
Little Drops of Water.....	142
On Land and Sea.....	143
One, Two, Three.....	144
Sea Soldiers.....	145
There She Goes.....	146
With Steady Step.....	147
Wrap Me Up In The American Flag.....	150
You're In The Army Now.....	151
Funeral marches:	
Funeral March No. 1.....	155
Drum marches:	
Neptune.....	159
The Guard of the Standard.....	159
Double time march:	
March No. 1.....	163
March No. 2.....	164
Inspection pieces:	
General McDougal.....	167
Montgomery Guards.....	168

CHAPTER XII.—Honors, Sound Offs, and Marches for the Drum and Bugle—Continued

Inspection pieces—Continued	Page
Razzle Dazzle.....	170
Sleep Baby Sleep.....	171
Drum and bugle parts of band marches:	
American Bugler.....	175
Captain Anderson.....	177
Gate City.....	179
Glory of the Trumpets.....	181
Regimental Pride.....	184
Semper Fidelis.....	186
Swinging Down the Line.....	188
The Thunderer.....	191
With Trumpet and Drum.....	193

CHAPTER I

A HISTORY OF DRUMMERS, BUGLERS, AND FIFERS IN THE UNITED STATES MARINE CORPS

Drums and fifes are among the oldest forms of military music.

The drum was used in the ancient civilization of Egypt, Persia, and Greece. The Romans introduced the drum into western Europe and Britain, and it was carried by the English during the Crusades. The drum, being a loud instrument, was used to beat calls for military formations, to signal commands, and to "beat the charge." Its rhythmic beat was also admirably adapted for regulating the movements of soldiers on the line of march.

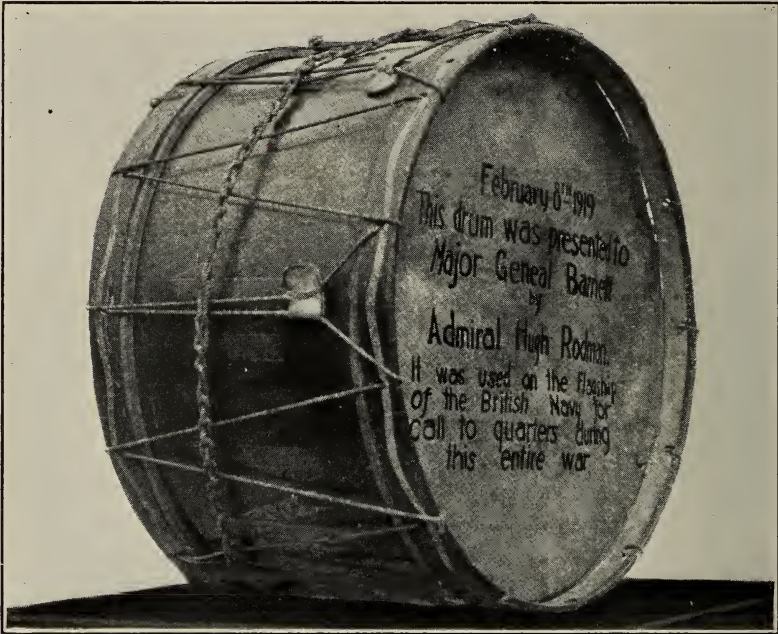
The fife was formerly called the Swiss flute. This name was given it after the battle of Marignano in the year 1515, on which occasion the fife was first employed in war by the Swiss troops. The fife was introduced into England as early as 1557, but was first used together with the drum for martial music by the British guards, on order of the Duke of Cumberland in 1747, and thence adopted by other English regiments of infantry. It was from association with the British troops on duty in America that our colonial militia learned the art of drumming and fifing. Drums and fifes were the only musical instruments used by our military and naval forces during, and for many years after, the Revolutionary War.

The first drummers and fifers in the United States Marine Corps were enlisted as members of the First and Second Battalions of American Marines authorized by Congress on November 10, 1775. On their drums was painted a rattlesnake, and under it, the inscription, "Don't tread on me." This motto survives today on the drums of the Marine Corps. The records also show that two drummers and one fifer were generally part of each ship's Marine Guard in our early Navy.

It was on July 11, 1798, that President John Quincy Adams approved a bill that authorized the Marine Corps to enlist a drum major, a fife major, and 32 drummers and fifers. Some of these musicians were sent on recruiting duty; some fell in battle on board our frigates in the French naval wars, while a sufficient number were retained in Philadelphia under Drum Major William Farr to form a military band of Marines. This organization was the nucleus of the famous United States Marine Band, the oldest organization of its kind in the country.

For the next century following the Revolutionary War, drummers and fifers played their part in making Marine Corps history. They served with distinction at Tripoli, in the War of 1812, in campaigns against the Indians in Florida, and in the storming of Chapultepec. In the Civil War the stirring music of the fife and drum arose to probably its greatest heights, and many memorable tunes were written during those four long years of war.

About 1875 the Army discontinued the use of the fife and adopted the bugle. This was due to the influence of the Franco-Prussian War,



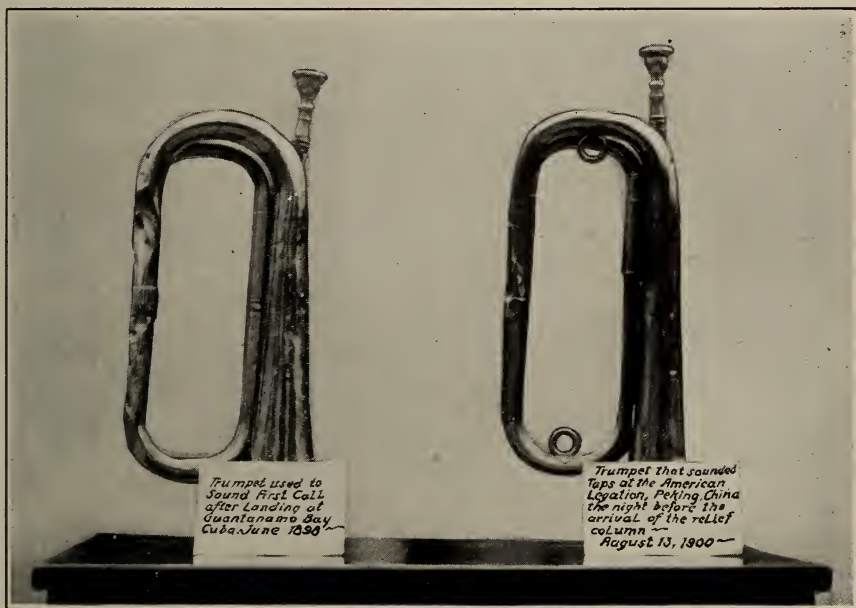
Historic Drum

Presented to Major General Barnett by Admiral Hugh Rodman, February 8, 1919. Its history: San Domingo 1806, Dardanelles 1807, H. M. S. *Hood* 1893 to 1899, H. M. S. *Canopus* 1900. It was used on the flagship of the British Navy for Call to Quarters during the entire World War (1914-18). The United States Navy used gongs and bugle calls. The presentation was made by Vice Admiral A. G. Levenson, of the Royal Navy, commanding the Fifth Battle Squadron of the Grand Fleet.

which changed the formations of troops in the field from closed to extended lines. As it was difficult to control such organizations by voice, the bugle was adopted and used to signal commands. In 1881 the Marine Corps also did away with the fife and adopted the bugle in its place. This change was fought by the grizzled old fifers of the Marine Corps who tried in every way to continue to use their fifes. A music school was established at the Marine Barracks, Washington, D. C., for their instruction, but they still protested, claiming they had enlisted as fifers, not as buglers. Finally the old Colonel in

command directed that no fifer would be permitted to reenlist without a written agreement that he would learn to blow a bugle.

In former years the captain of each naval vessel prescribed the calls blown on his ship and Marine drummers and fifers were required to know the various pieces prescribed. For example, **Annie Laurie** might be played for morning colors, and **Auld Lang Syne** for retreat. Even in recent years on some battleships, officers' mess call in the evening was signaled by the playing of the tune, **The Roast Beef of Old England** on fifes and drums. It was not until 1892 that the Navy issued instructions making all bugle calls uniform and standard. Drums



Historic Bugles

continued in use in the Marine Corps for some years after the fifes were done away with, but gradually became obsolete following the World War. Within the last few years the American Legion has organized drum and bugle corps in its many posts and thus brought into prominence this stimulating type of martial music.

In 1927 the Fourth Regiment of Marines, serving on expeditionary duty in China, was closely associated with a number of British battalions in the defense of Shanghai. These organizations still use the fifes and drums, and their music so inspired the commanding officer of the Fourth Regiment that he organized a drum and fife corps of Marines. Instruction was graciously given by the drum major of the First Battalion of the Green Howards who were billeted near the Marines. As a token of appreciation for our assistance in the defense

of Shanghai, the American units of the Shanghai Volunteer Corps presented the Fourth Regiment with a set of drums and fifes known as the Fessenden Fifes in honor of Mr. Sterling Fessenden, chairman of the Shanghai Municipal Council.

Besides the insignia of the Fourth Marines, the drums are decorated with the regimental badges of the Shanghai Volunteer Corps and the Green Howards, with the inscription, "They made it possible for us to play them"; thus forging a bond of friendship between these three organizations. Through the influence of the Fessenden Fifes, drumming and fifing are once again becoming popular in the Marine Corps.

In 1934 the need for more competent buglers and drummers was recognized by Headquarters, Marine Corps, and an advanced school for field music was inaugurated at the Marine Barracks, Washington, D. C. The art of drumming was revived and as men became proficient they were graduated into the service as drummers or buglers. An excellent drum and bugle corps is maintained, which plays as part of the United States Marine Band.

This school was subsequently moved to the Marine Barracks, Parris Island, S. C.

CHAPTER II

RUDIMENTS OF MUSIC

DEFINITIONS







Music is the art of combining sounds in a manner pleasing to the ear.

Musical sounds or tones are produced by periodic vibrations.







The pitch of a sound depends on the rapidity of its vibrations.

The characters by which musical sounds are represented in music are called "notes." The position of a note indicates its relative pitch and the shape of a note its relative time value.

The signs which indicate the time value of notes are as follows:

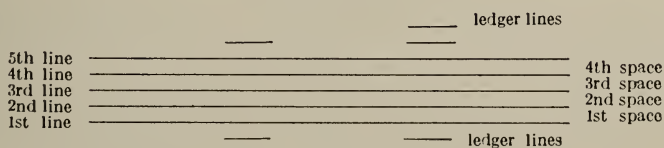
Whole note , half note , quarter note , eighth note ,
 sixteenth note , thirty-second note .

The pauses between notes are called "rests."

The signs which indicate the rests are as follows: Whole rest ,
 half rest , quarter rest , eighth rest , sixteenth rest ,
 thirty-second rest .

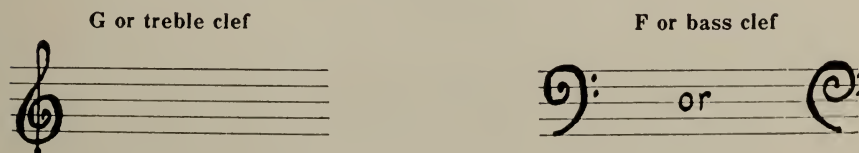
The staff is the combined lines and spaces upon which the notes are written. It consists of 5 horizontal lines and the 4 spaces between them. For higher and lower notes, additional short lines are provided called "ledger lines."

EXAMPLE



The clef is a sign placed at the beginning of the staff to indicate the pitch of one note from which the relative pitch of other notes is determined. The two clefs in common use are the **G** or treble clef and the **F** or bass clef.

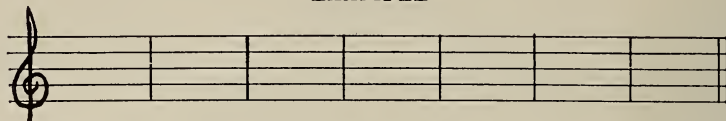
EXAMPLE



An interval is the difference in pitch between two notes.

Musical compositions are divided by lines (bars), vertically crossing the staff, into equal portions called "measures." These measures are commonly known as bars. Two vertical lines (bars) are placed at the end of each strain of music.

EXAMPLE



A scale is a series of tones rising or falling from any given pitch. Notes on the scale are designated by seven letters of the alphabet. The eighth is a repetition of the first tone an octave higher.

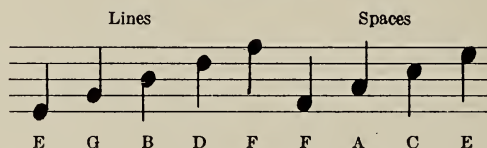
EXAMPLE

C D E F G A B C

POSITION OF NOTES ON THE STAFF

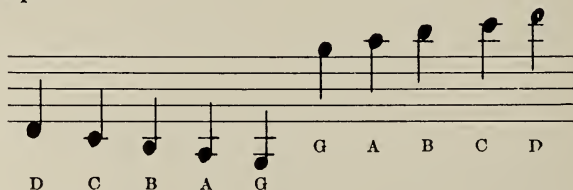
The following example shows the position of notes on the staff and the names of the lines and spaces when written in the treble clef.

EXAMPLE



LEDGER NOTES

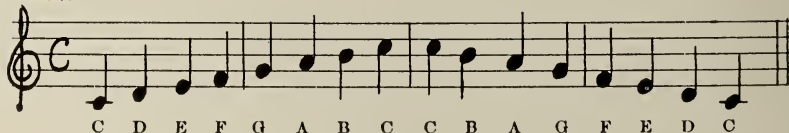
Ledger notes written in the treble clef are illustrated by the following example:



POSITION OF NOTES ON THE SCALE

EXAMPLE

Scale of C



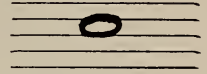
BEATS

A beat is a division of a measure.

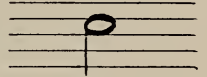
RELATIVE LENGTH OF NOTES

The length of a note in relation to the number of beats it contains is shown below.

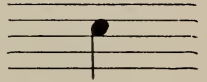
Whole note—four beats



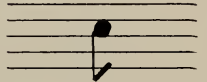
Half note—two beats



Quarter note—one beat



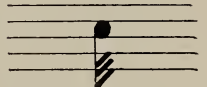
Eighth note—one-half beat



Sixteenth note—one-quarter beat



Thirty-second note—one-eighth beat



DOTTED NOTES

A dot after a note increases its value by one-half, two dots by three-fourths.

EXAMPLE

Single dot

is equal to

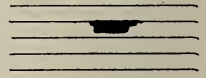
Double dot

is equal to

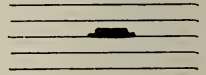
RELATIVE LENGTH OF RESTS

The length of a rest in relation to the number of beats it contains is shown below.

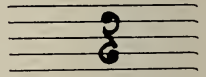
Whole rest—four beats



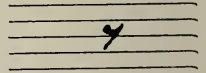
Half rest—two beats



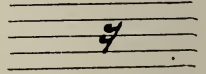
Quarter rest—one beat



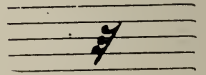
Eighth rest—one-half beat



Sixteenth rest—one-quarter beat



Thirty-second rest—one-eighth beat



DOTTED RESTS

Dots after rests have the same meaning as after notes, but are of rare occurrence.

EXAMPLE

Single dot

is equal to

Double dot

is equal to

UP BEATS

Measures are divided into equal parts called beats. A musical composition does not necessarily have to begin with a full measure or bar. If the first bar is imperfect it is said to contain **Up Beats**. However, the first and last bars of a complete piece must together form a full measure.

EXAMPLE

TIME SIGNATURE

Time refers to the number of beats to the measure and is indicated by a fraction placed immediately after the clef at the beginning of the movement. The upper figure (numerator) indicates the number of notes of a given kind. The lower figure (denominator) indicates the kind of note taken as the unit of measure.

EXAMPLE

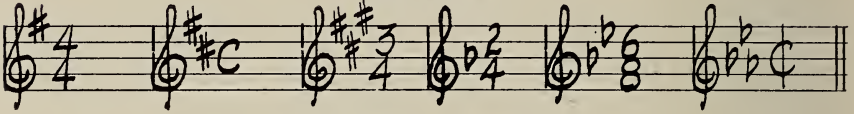
TEMPO

Tempo indicates the rapidity of the beats and should not be confused with time.

KEY SIGNATURE

The key signature signifies a certain number of sharps or flats. It is placed immediately after the clef.

EXAMPLE



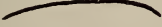
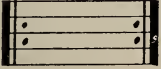
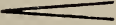

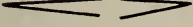









CHROMATIC SIGNS

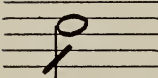
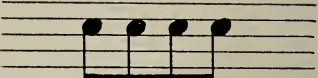
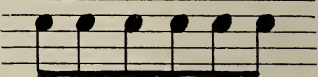
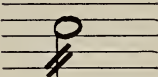
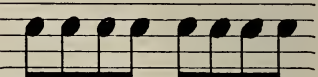
The chromatic signs are set before the notes to raise or lower their pitch.

- | | | |
|------------------|----|--|
| The sharp | # | raises the note one-half tone. |
| The flat | b | lowers the note one-half tone. |
| The natural | ♮ | restores the note which has been changed by the sharp or flat to its former position. |
| The double sharp | × | raises the note one-half tone higher than the single sharp would raise it. In other words it raises the note a whole tone. |
| The double flat | bb | lowers the note one-half tone lower than the single flat would lower it. In other words it lowers the note a whole tone. |

MISCELLANEOUS SIGNS

- Hold or pause  if placed over or under a note or rest it indicates an indefinite prolongation of the time value of the note or rest at the performer's discretion.
- Breathing mark  indicates that a breath may be taken.
- Slur  indicates that where two or more notes are bound by it they are to be played in a smooth and connected manner.
- Repeat  indicates that the division between the dotted double bars is to be repeated.
- Crescendo  signifies that the sound must be gradually increased from soft to loud.
- Decrescendo  signifies that the sound must be gradually diminished.
- Swell  expresses a gradual increase to be followed by a moderate depression of sound.
- This sign  refers to a passage or strain to which the performer must return.
- The letters D C or Da Capo. mean go back to the beginning of the piece.
- D C al  means go back to the beginning and stop at the pause .
- The letters D S or Dal Segno mean go back to the sign .
- D S al  means go back to the sign  and stop at the pause .

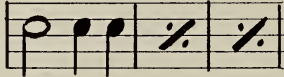
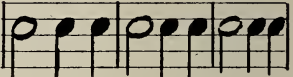
ABBREVIATION OF NOTES

As written....		As played....	
As written....		As played....	
As written....		As played....	

ABBREVIATION OF MEASURES

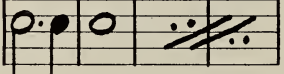
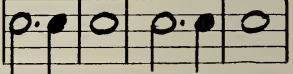
Abbreviated measures signify that they are all played exactly as the measure preceding the first abbreviated one.

EXAMPLE

As written.		As played.	
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The sign below signifies that they are played like the two preceding measures. The same rule applies to any number of measures from two upward.

EXAMPLE

As written.		As played.	
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MARKS OF EXPRESSION

f (<i>forte</i>).....	loud, strong.
ff (<i>fortissimo</i>).....	very loud.
p (<i>piano</i>).....	soft.
pp (<i>pianissimo</i>).....	very soft.
mf (<i>mezzo forte</i>).....	half loud.
Largo	very slow.
Lento	slow.
Adagio	slowly.
Andante	rather slow.
Andantino	less slow.
Allegretto	moderate vivacity.
Moderato	moderate.
Allegro	fast.
Presto	very fast.
Ad libitum	at the pleasure of the player.
Coda	the finishing strain.

CHAPTER III

DRUMS AND RUDIMENTS OF DRUMMING

TYPES OF DRUMS

The drum is a percussion musical instrument. It consists of a wooden or metal cylinder forming a resonant cavity over each end of which is stretched a skin or vellum.

The drums used in the field music of the Marine Corps are the snare drum, the tenor drum, the Scotch bass drum, and the standard bass drum.

The snare drum (so called because "snares" or several cords of gut are stretched across the lower head to give a rattle effect) is the regulation drum used in the Marine Corps. The sticks are usually made of hickory, rosewood, or snakewood.

The tenor drum used in organized drum and bugle corps is without snares and slightly larger than the snare drum. With this larger diameter and slightly heavier heads it produces a tone quality that is lower in pitch and of a resonance that blends between the bass drum and the snare drum. Tenor drums are tuned in unison, that is, the top and bottom heads are adjusted to sound the same. The sticks are short and light. One end is covered with a ball of lamb's wool and the other is provided with a strap which is twined about the fingers to facilitate twirling.

The standard bass drum is the largest drum used in the Marine Corps. It is played with one drum stick and the tone is deep and resonant. In organized drum and bugle corps, the Scotch bass drum is used. This drum is smaller than the standard bass drum. The drummer carries a stick in each hand which enables him to play it on both heads. The drum sticks are provided with leather thongs like the tenor drum sticks but have longer handles and heavier balls in order to give a more resounding blow.

PARTS OF THE DRUM

The parts of the drum are:

The shell.

The batter head.

The snare head.

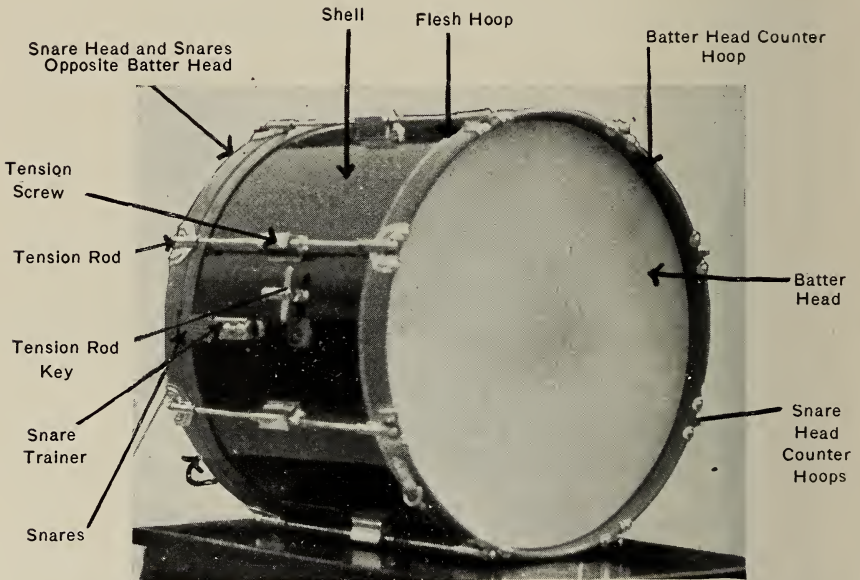
The batter head counter hoop.

The snare head counter hoop.

The flesh hoops.
 The tension rods.
 The tension rod key.
 The snares.
 The snare trainer.
 The drum sling.
 The drum sticks.

DRUM SLINGS

Slings for snare and tenor drums are made of white buckskin for dress or of khaki webbing for field use. They are $2\frac{1}{2}$ inches in width,



The Snare Drum

about 3 feet in length, and are fitted with a metal keeper which permits adjustment. The ends are secured to a frog on which is fastened a metal swivel hook to hold the drum.

The bass drum slings are narrower in width than the snare-drum slings and resemble suspenders. They contain two swivel hooks to which the bass drum is fastened.

CARE OF THE DRUM

Drums should be kept in perfect condition at all times. The heads are kept clean and evenly tensioned. While playing, it may be necessary to tighten the heads occasionally. If exposed to rain, carefully wipe the drum with a clean cloth, loosen the heads, and allow them to

dry before stowing away. The shell hoops and metal parts should be polished and the threads on the rods lubricated. Neglected instruments make good performance difficult and retard the progress of the player. Good instruments deserve care and protection and when not in use should be kept in the covers provided for that purpose.

TUCKING DRUM HEADS

To tuck a drum head on a flesh hoop, soak the head in clean cool water until pliable. The head should then be laid flesh side up on a table and smoothed out with the palm of the hand until it lies perfectly flat and even. Drum-head manufacturers usually stamp their name on the hair or grain side of the head. The flesh hoop is then placed centrally on the head, allowing an equal margin all around for tucking. The width of this margin, usually about 2 inches, depends on the stock in the flesh hoop. A smooth-handled spoon of the type used in the galley will answer the purpose of a tucking tool. The head should then be carefully folded over the hoop and tucked under the lower inside edge at four points equally spaced in order to hold it in place. This tucking process is continued until completed, care being exercised to avoid wrinkles and unevenness. The head should then be forced to the extreme outside edge of the hoop. If a little ridge is left it will hold better than if just pushed under the lower side of the hoop.

After the head is placed on the hoop it is fitted on the drum, tied securely around the shell with string, and allowed to dry thoroughly (which usually requires from 18 to 24 hours) before the hoops, rods, and other parts are put in place. If this method is followed there will be less chance of the head tearing around the edge as sometimes occurs when the drum is assembled while the heads are wet. The exposed surface of the head should also be kept moist until nearly dry around and under the flesh hoop. Do not hasten the drying process.

TENSION OF DRUM HEADS

The tone, volume, and playing qualities of a drum depend a great deal on the adjustment of the heads and snares. The adjustment can be too tight as well as too loose. If more than one drum of each kind (snare, tenor, or bass drum) is used, they should be tensioned so as to sound as nearly as possible in unison.

The tension of drum heads depends on the condition of the atmosphere and not on temperature. Damp weather will cause drum heads to become slack, and dry weather will cause them to contract. It is unnecessary to loosen the heads each time the drum has been used; however, the extra tension applied in damp weather should be let out before stowing the drum away. This will prevent the breakage of heads to a great extent.

With use, drum heads, principally those on the snare drum, will become stretched and require retucking to take up the slack. This is done by soaking the head in cool water to remove it from the flesh hoop. Then replace it as before. This is a difficult process. A stretched head can be restored to some extent by soaking in water until soft and letting it become almost dry before putting it on the drum again. To clean a soiled head, use an art gum eraser, or scrub it with soap and water. Rinse thoroughly to remove soap.

THE SNARE DRUM

HOW TO HOLD THE STICKS

The left-hand stick, which is the most difficult to manage, is held in the hollow of the hand between the thumb and the first two fingers and passes over the third finger between the first and second joints, the thumb resting on the forefinger. The right-hand stick is held with thumb and all fingers closed around it. The upper arms hang naturally by the sides, left forearm horizontal, right forearm at an angle of about 45°. The sticks when held as explained above form a rectangle, tips touching the center of the drum head. The arms and wrists must move with ease and have control of the sticks at all times. Care should be exercised to beat in the center of the drum head within the circumference of about 2 inches.

PRACTICING ON PADS

A practice pad consists of a 4-inch square of rubber attached to a base of wood inclined at an angle of about 30°.

Practice pads should be used because they enable the drummer to learn the correct position, movements, and beats without undue noise.

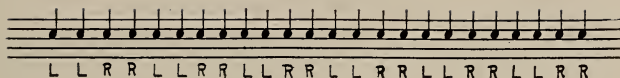
RUDIMENTS FOR THE SNARE DRUM

The Long Roll

Rudiment No. 1

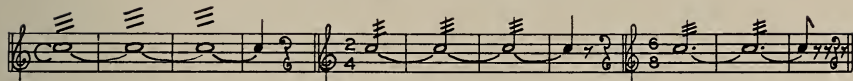
Begin by making two hard strokes with the left hand followed by two hard strokes with the right hand. Continue changing from hand to hand, gradually beating faster and faster until the beats are closed in a smooth roll. To overcome the tendency to make the first beat of each hand heavier than the second, accent the second beat while practicing. Endeavor to make both beats with each hand even in weight and power, as well as making them evenly spaced or timed. Start **slowly**, raising the sticks to the level of the chin and pay strict attention to the manner of holding the sticks, the freedom of the arms, the wrist motion, and the accuracy of the strokes in the 2-inch circle on the drum head.

The Long Roll



Start very slowly and gradually increase speed

The Long Roll (As Written)



The Single-Stroke Roll

Rudiment No. 1 A

This roll is performed by making one stroke with each hand, starting slowly and gradually beating faster and faster until maximum speed is attained.



The Five-Stroke Roll

Rudiment No. 2

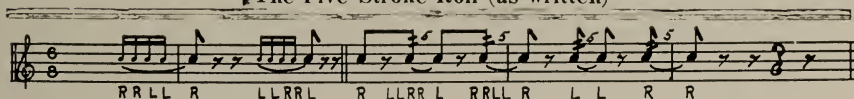
Begin by making two beats with the left hand followed by two with the right hand and then one hard stroke with the left. This is known as the **left hand five-stroke roll**. Alternate, starting with two rights followed by two lefts and then one hard stroke with the right. This is known as the **right hand five-stroke roll**. It is beat from hand to hand, the last stroke of each roll accented. Begin **slowly** as in learning the long roll and gradually increase the speed until brought to a close. This is the shortest of the double stroke rolls.

In learning to beat the **stroke rolls**, the drummer will find it necessary to count the number of beats until he becomes proficient and senses or feels the rhythm, accent, and style of each individual roll. The 5-, 9-, and 13-stroke rolls are beat from hand to hand. The 7-, 10-, 11-, and 15-stroke rolls start with the left hand and end with the right. For the purpose of practise and exercise, all the stroke rolls may be played from hand to hand.

The Five-Stroke Roll



The Five-Stroke Roll (as written)



The Seven-Stroke Roll

Rudiment No. 3

Begin by making two beats with the left hand followed by two with the right, two with the left and a single accented stroke with the right.

The Seven-Stroke Roll (as written)

[illegible]

The Nine-Stroke Roll

Rudiment No.

Like the 5-stroke roll, this one is played from hand to hand. When begun and finished with the left hand it is known as the **left hand nine-stroke roll**, and when reversed it is a **right hand nine-stroke roll**.

[illegible]

The Nine-Stroke Roll (as written)

R R R L L R R R L L

The Ten-Stroke Roll

Rudiment No. 5

Play a left hand 9-stroke roll and add an accented beat with the right hand. This roll has an accent on the ninth and tenth strokes, and like the 7-stroke roll starts with the left and finishes with the right hand.

LLRRLLRRLLR LLRRLLRRLLR

The Ten-Stroke Roll (as written)

The first staff of music is in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are three measures of rests, each marked with a '10' and a '7' above them, indicating a specific rhythmic pattern. The staff is followed by a line of rhythmic notation: L L R R L L R R L R L L R R L L R R L R.

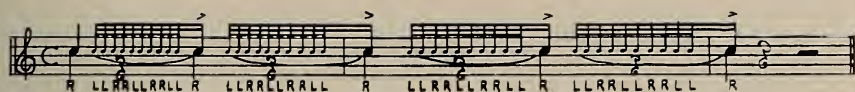
The Eleven-Stroke Roll

Rudiment No. 6

This roll, like the 7-stroke roll, begins with the left hand and finishes with an accented right.

LLRRLLRRLLR LLRRLLRRLLR

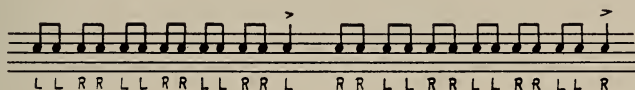
The Eleven-Stroke Roll (as written)



The Thirteen-Stroke Roll

Rudiment No. 7

In learning to beat this roll follow the same instructions as given for the 5- and 9-stroke rolls.



The Thirteen-Stroke Roll (as written)



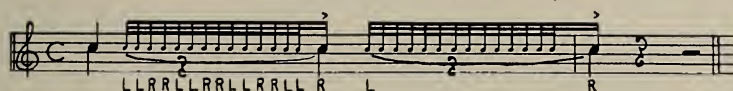
The Fifteen-Stroke Roll

Rudiment No. 8

To learn this roll follow the instructions given for beating the 7- and 11-stroke rolls.



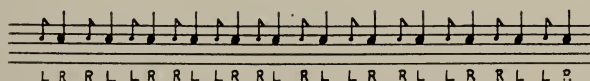
The Fifteen-Stroke Roll (as written)



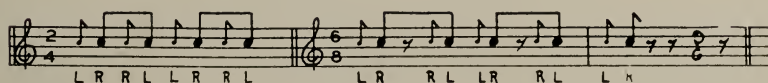
The Flam

Rudiment No. 9

Hold the left stick 2 inches from the drumhead and the right stick level with the chin. Strike the drumhead so that both sticks hit at about the same time. The left stick strikes a very light tap and the right a hard blow. This beat is called a **right-hand flam**. Reverse the position of the sticks and strike as explained before. This is termed a **left-hand flam**. Continue alternately changing the position of the sticks.



The Flam (as written)



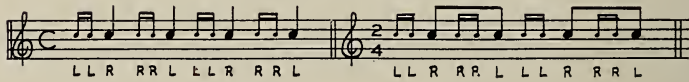
The Ruff

Rudiment No. 10

Hold the sticks as explained in making the **Flam**. The left stick makes two strokes followed by a hard right stroke; then, alternate the position of the sticks and make two rights followed by a hard left. The first two strokes of each ruff sound lighter than the finishing stroke, although all three are made with equal force. This beat, like the **Flam**, is from hand to hand.



The Ruff (as written)



The Single Drag

Rudiment No. 11

This rudiment consists of two strokes with the left hand then one with the right hand, followed by one hard stroke with the left. Then reverse the position of the sticks and make two strokes with the right, one with the left, followed by one hard stroke with the right.



The Single Drag (as written)



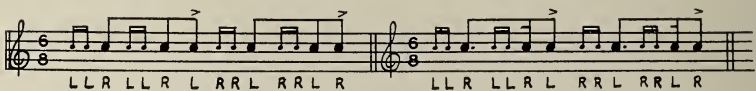
The Double Drag

Rudiment No. 12

Make two strokes with the left hand and one with the right, then two with the left and one with the right, followed by one hard stroke with the left. Reverse the position of the sticks and make two strokes with the right and one with the left, then two with the right and one with the left and follow with a hard right.



The Double Drag (as written)

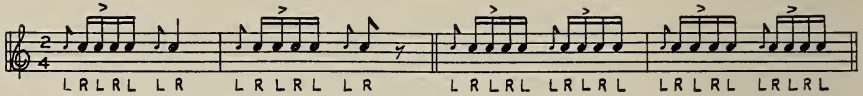


The Flamacue

Rudiment No. 17

This beat starts with a right-hand flam followed by a left stroke, a right stroke, a left stroke, and another right-hand flam. Accent the stroke following the flam. This beat is not played from hand to hand.

The Flamacue (as written)



The Flam Tap

Rudiment No. 18

Make a right-hand flam followed by a right stroke, then a left-hand flam followed by a left stroke.

The Flam Tap (as written)



The Single Paradiddle

Rudiment No. 19

Make a right stroke, a left stroke, then two rights; then a left stroke, a right stroke, and two lefts. Accent as indicated below.

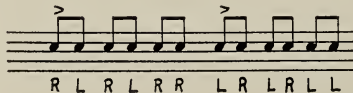
The Single Paradiddle (as written)



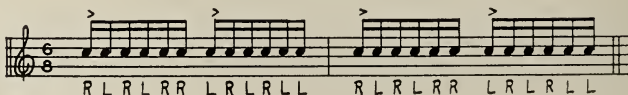
The Double Paradiddle

Rudiment No. 20

The routine with this beat is right, left, right, left, right, right; then reverse, left, right, left, right, left, left. Accent as indicated below.



The Double Paradiddle (as written)



The Flam Paradiddle

Rudiment No. 21

This rudiment is similar to the Single Paradiddle except that instead of the accented stroke it has a flam. Thus, flam, left, right, right, then reverse flam, right, left, left. Beat from hand to hand.

The Flam Paradiddle (as written)



The Flam Paradiddle-Diddle

Rudiment No. 22

This rudiment is similar to the Double Paradiddle except that instead of the accented stroke it has a flam. Thus, flam, left, right, right, left, left, then reverse flam, right, left left, right right. This is a hand-to-hand beat.



The Flam Paradiddle-Diddle (as written)



Drag Paradiddle No. 1

Rudiment No. 23

This rudiment begins with a right stroke and is followed by a left-hand ruff, a left and two right strokes. Reverse and make a left stroke, a right ruff, a right and two lefts. Accent the stroke that precedes the ruff. This is a hand-to-hand beat.



Drag Paradiddle No. 1 (as written)



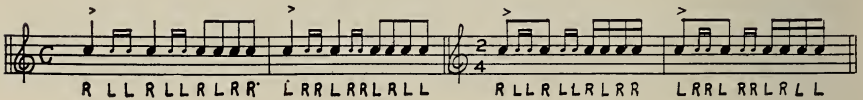
Drag Paradiddle No. 2

Rudiment No. 24

This rudiment has two ruffs following the first stroke as in the other drag paradiddle. Make a right stroke, two left hand ruffs, a left and two rights; then reverse and make a left stroke, two right hand ruffs, a right and two lefts. Accent the stroke which precedes the two ruffs.



Drag Paradiddle (as written)

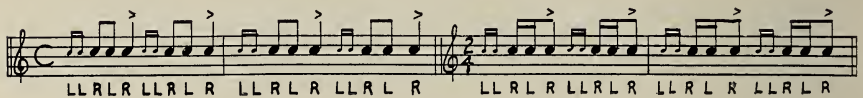


Rudiment No. 25

The strokes which constitute this lesson are frequently used in marches and quicksteps. They consist of a left hand ruff, a left stroke and a right stroke.



Rudiment No. 25 (as written)



THE TENOR DRUM

HOW TO HOLD THE STICKS

Tenor drum sticks are equipped with leather thongs to allow greater ease in twirling and to prevent dropping them. The third and fourth fingers are passed through the loop, figure 1; then with the palm up, bring the double thong over the second finger and down between the index and second fingers, figure 2; next bring the double thong up between the second and third fingers and lay the stick across the palm of the hand, figure 3; now close the hand around the end of the stick, figure 4. Both sticks are held as described above.

TENOR DRUMMING

The tenor drum is usually played with single alternate strokes of the drumsticks. The first and succeeding alternate beats in each bar are played with the right stick while the second and each succeeding alternate beats of the bar are played with the left stick. From the **Prepare to Play** position, figure 5, the right stick descends in



FIG. 1

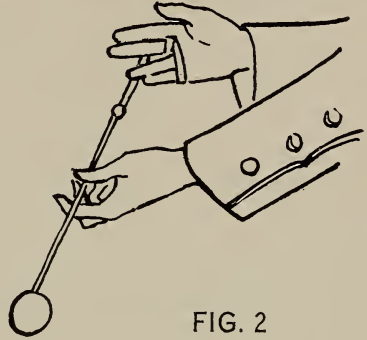


FIG. 2



FIG. 3



FIG. 4

an arc to take the first beat, figure 6, and rises in the same arc to a point where the hand is even with the left shoulder, figure 7, while the left stick is describing the same downward movement to take the second beat and is likewise brought up to a point where the hand is even with the right shoulder at the end of the stroke. On perfecting this basic rudimentary movement the drummer may vary the beat by extending the left arm upward and twirling the stick in two complete horizontal revolutions, figure 8, after the right stick has taken



FIG 5



FIG 6



FIG 7



FIG 8



FIG 9



FIG 10



FIG 11

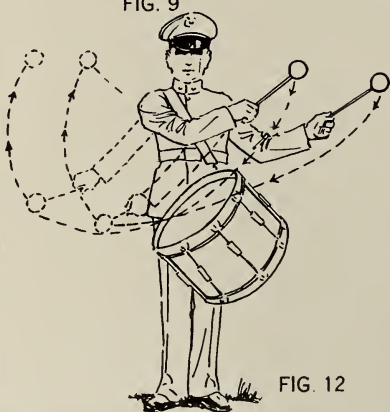


FIG 12

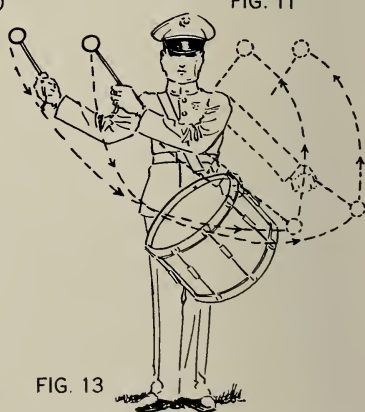


FIG 13

the first beat of the bar. The first beat of the second bar is taken with the left stick while the right stick describes the twirl, figure 9. The twirl is made during a rest period in single beat measures. Alternate these two fundamental routines throughout the selection.

Figure 10 shows the routine for the two stick twirl which may be used in rest measures during a selection. Both arms are extended to the sides and above the head and the twirl is accomplished with a wrist movement in the direction shown by the arrow points.

Figure 11 shows the position of the sticks of the tenor drummer while playing a roll. The roll differs from the snare drum roll in that it is executed with single alternate strokes rather than two strokes with each stick.

The swinging flam illustrated in figures 12 and 13 is used in passages where the tenor drums take a single beat to the bar or for accent. To execute this movement bring both hands up shoulder high to the left with the sticks at a 45° angle from the body. From this position, figure 12, both arms with elbows bent are brought down in a sweeping curve so that both sticks strike the drum head almost simultaneously. However, the sticks do not stop when they have struck the beat, but "follow through" after a glancing blow on the drum until they have made an arc of about 180° , figure 13. On the beat in the second bar the sticks start downward, strike the drum a glancing blow, then continue upward in the same arc until they are again in the position shown in figure 12. Continue this routine movement through the remaining one beat bars.

These rudimentary tenor drum beats should be practiced by the tenor drummers individually and as a unit. To obtain perfect coordination in playing, tenor drummers should keep their heads up and eyes to the front. Do not follow the movements of the sticks with the eyes. In addition to the above-described movements tenor drummers may originate their own movements provided they all perform alike.

KEY TO TENOR DRUM, SCOTCH BASS DRUM, AND CYMBAL MUSIC

Tenor drum music is written in the third space of the staff. Scotch bass drum and cymbal music is written in the second space.

Tenor drum signs are written above the staff. Scotch bass drum and cymbal signs are written below the staff.

A complete study of note valuation, chapter II, is necessary before the reading of tenor drum, Scotch bass drum, or cymbal music is taken up.

The duration of all crosses and twirls depends on the length of the rest or rests directly under or over the sign.

R=Right hand beat or twirl. Figures 6, 9, 15, and 16.

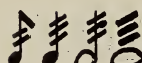
L=Left hand beat or twirl. Figures 7, 8, 15, and 16.

..=(Two dots under or over note or sign.) For tenor drum both hands beat or twirl, figure 10. For Scotch bass drum both hands take the beat on their respective heads, figure 17.

X=Cross sticks high. Tenor drum, figure 5. Scotch bass drum, figure 14.

Ṛ or Ḷ=Both sticks to the right or left (only used in tenor drum parts), figures 12 and 13. (Swinging flam.)


ee or *ééé*=Single or double twirl high over respective shoulders. Figures 8, 9, 10, 16, and 17. (Single twirl and double twirl.)

=Roll on the drum. Figure 11.

°R=Right hand takes the beat on the opposite head. Figure 18 reversed.

°L=Left hand takes the beat on the opposite head. Figure 18.

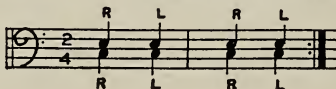
°X=Both hands take the beat on the opposite heads. Figure 19.

=(Diamond-shaped note.) Cymbal solo beat.

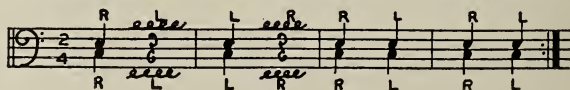
EXERCISES FOR THE TENOR DRUM

In practicing on the tenor drum the drummer should refer to the tenor-drum parts of the selections given in chapter XII as well as the exercises prescribed below. To develop rhythm the tenor drummers and the Scotch bass drummers should practice together. The exercises below should also be practiced while marching to accustom the drummer to carry the drum while playing and should be repeated until proficiency is obtained.

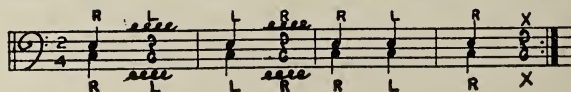
Exercise No. 1. Single Alternating Beats



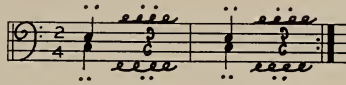
Exercise No. 2. Single Twirl and Alternating Beats



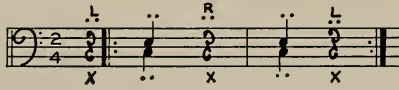
Exercise No. 3. Single Twirl, Alternating Beats, and Cross Sticks



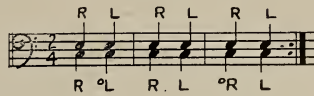
Exercise No. 4. Double Twirl



Exercise No. 5. Swinging Flam, Double Beat, and Cross Sticks



Exercise No. 6. Single Cross Over Beats



Exercise No. 7. Single Alternating and Single Cross-Over Beats



Exercise No. 8. Single Alternating Beats, Single Twirls, and Double Cross-Over Beats with Cross Sticks and Cymbal Solo Beat



Exercise No. 9. Roll, Accent Beat, and Double Cross-Over Beats



NOTE.—Make at least seven single alternate strokes to the roll as indicated by the dots over the first measure. Finish on, and accentuate the last quarter beat as shown.

THE SCOTCH BASS DRUM

HOW TO HOLD THE STICKS

The Scotch bass drumsticks are similar to the tenor drumsticks, but have longer handles and heavier balls. The leather thongs are secured to the hands in the same manner as the tenor drumsticks.

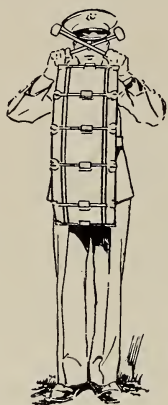


FIG. 14

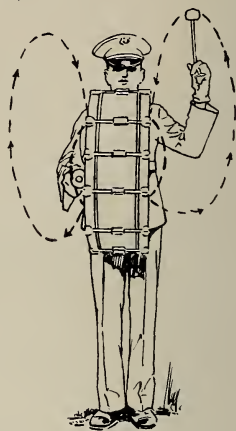


FIG. 15

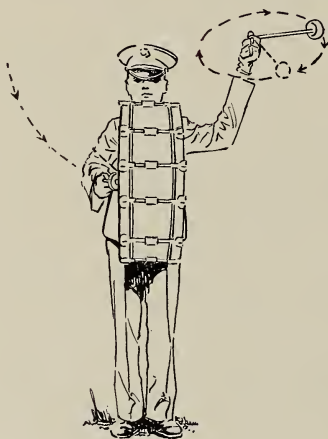


FIG. 16

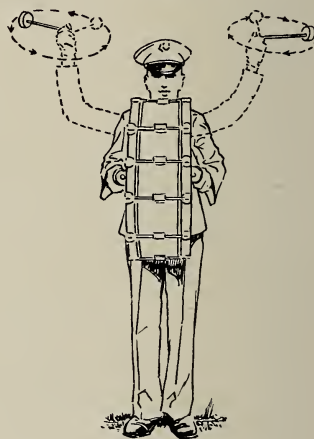


FIG. 17



FIG. 18

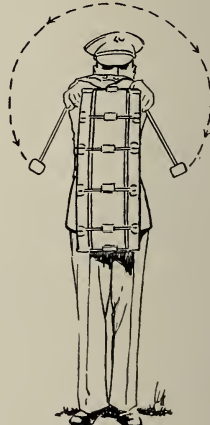


FIG. 19

SCOTCH BASS DRUMMING

The Scotch bass drum is played by striking the drumhead with the drumsticks in alternating beats. If two beats are played to the bar the single alternating beat is used. When four beats to the bar are prescribed, two beats are played first with the right stick and then two beats with the left stick, etc. The sticks describe a circular motion at the side of the body in the direction indicated by arrows in figure 15.

Figure 14 shows the **Prepare to Play** position assumed by the drummer on command or signal of the drum major. From this position the right stick descends to take the first beat at the opening of a selection, figure 15. The left stick follows to take the second beat, or two beats are played with the right stick, then two beats with the left, etc.

Figure 16 shows the single alternating twirl which is used in one-beat measures. Here the right stick takes the beat while the left stick makes two circular horizontal twirls as indicated in the illustration. The left stick takes the beat in the second bar while the right stick twirls as described above. Twirling is done with a wrist motion and the twirling movements should be graceful and smooth.

Figure 17 shows the double beat and twirl which may be used in playing one beat to the bar. Both sticks take the beat on their respective sides of the drum, then both sticks are raised above the head and twirled twice as shown in the figure. This movement is repeated throughout the selection.

Figure 18 shows single cross-over beats used in playing two beats to the bar. On the first beat in the first bar the right stick strikes the drum on the right side while the left stick describes an arc over the drum to take the second beat on the right side. On the first beat of the second bar the right stick takes the first beat on the right side while the left stick describes an arc over the drum to take the second beat of the bar on the left side. At the same time the right stick describes an arc over the drum to take the first beat in the third bar on the left side while the left stick takes the second beat on the left side. In the fourth bar the beats follow those described for the first bar, etc. This is a simple movement and can be made very effective if done smoothly and gracefully.

The double cross-over is shown in figure 19 and may be used in either one-beat or two-beat bars. Here both sticks make the cross-over and strike the beats on opposite sides of the drum. The sticks then recross to take the second beat on the original sides. This is continued as prescribed in the selection. Bass drummers should strive for uniformity in the execution of all movements.

KEY AND EXERCISES FOR SCOTCH BASS DRUMMING

Since the Scotch bass drum and the tenor drum should be practiced together, the key used for reading Scotch bass drum music and the exercises to be practiced have been included in the paragraph on the Tenor Drum, to which the drummer should refer.

THE STANDARD BASS DRUM

TUCKING AND TENSION OF BASS DRUMHEADS

The assembling and tucking of bass drumheads is the same as that of the snare drum. The head of the bass drum should have sufficient tension to effect proper rebound of the sticks but should not be so tight that it will have a bell-like after-ring or high note. The tone of the bass drum is of indefinite pitch but the predominating tone can be tuned to **G**. If more than one bass drum is used in the field music they should be tuned uniformly.

HOLDING THE STICK

With the standard bass drum only one stick is used for drumming. This has a slightly longer handle and larger ball than the Scotch bass drumsticks. The ball is of hard felt. The stick should be provided with a wrist strap to assist in holding it without an excessive hand grip.

STANDARD BASS DRUMMING

The standard bass drum is played by striking the drumhead near the center with straight up and down strokes with the drumstick. It is most important in bass drumming for the drummer to learn correct tempo and sense of rhythm. The bass drummer must anticipate the beat and strike the drum exactly on the beat. The bass drum beat must be extremely precise. The worst offense that a bass drummer can commit is to rush or drag the tempo. The bass drummer should guard against dragging the tempo on a hot day and rushing it on a cold day. He must always bear in mind that the marching step of the troops depends on his cadence. On the field there must be perfect coordination between the drum major and the bass drummer. The bass drum in the hands of an experienced player is one of the most valuable instruments in the field music whereas a novice can easily ruin an otherwise satisfactory performance.

EXERCISES FOR THE BASS DRUM

In practicing on the standard bass drum, the drummer should rehearse with the snare or tenor drummers with whom he will play. The exercises for standard bass drumming are the same as those for Scotch bass drumming except the twirls and cross-overs are omitted.

CHAPTER IV

THE BUGLE AND BUGLE EXERCISES

DESCRIPTION OF THE BUGLE

The bugle is a brass wind instrument of characteristic tone. It is derived from the French. The standard bugle issued in the Marine Corps consists of a brass tube which is doubled around upon itself to form a long rectangle with rounded corners. One end opens into a bell of moderate diameter. The other end is fitted to a silver plated cup-shaped mouthpiece. The bugle is equipped with a tuning slide which permits it to be tuned with other instruments, or if required, with the band. When the tuning slide is pushed in the bugle is pitched in **G**, when it is pulled out it is pitched in **F**. The mouthpiece tuning shank, a small piece of tubing, is inserted between the mouthpiece and the mouthpiece tubing when playing with the band to give better intonation.

PARTS OF THE BUGLE

The mouthpiece.

The tubing, including the mouthpiece tubing, bell tube, and the coils.

The bell.

The tuning slide.

The mouthpiece tuning shank.

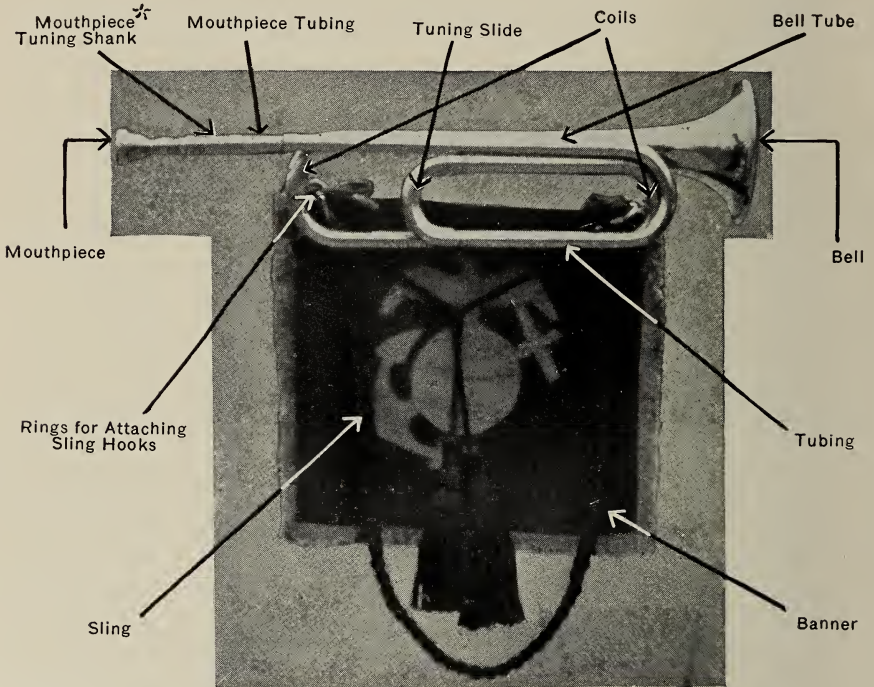
The rings for attaching the bugle sling hooks and banner.

BUGLE SLINGS

A worsted sling or cord is prescribed for use on the bugle. These slings are issued in two colors, scarlet for use when the blue uniform is worn and gray-green for garrison and field service. The sling should be double braided leaving 12 inches at each end and the two ends tied together in a slipknot 4 inches from the tassels. A loop is made in the sling close to one of the braided ends. This loop is passed through the ring of the bugle sling hook, then passed over the hook and drawn tight. The hook is then fastened to one of the rings on the tube of the bugle. The other end of the sling is similarly attached to the other bugle sling hook and bugle ring. The tassels hang evenly in the center of the braided loop of the sling when it has been properly adjusted. Slings should be kept clean at all times.

BUGLE BANNERS

A rectangular banner or tabard of scarlet silk with a gold cord fringe and the Marine Corps emblem embroidered thereon, is issued in addition to the sling for use with the bugle at ceremonies. The banner is secured to the rings on the bugle by tie-ties. Care should be exercised to keep the banners from becoming soiled.



* Used when playing with the band to give better intonation.

The Bugle

CARE OF THE BUGLE

The bugle should be kept in such condition as to enable the player to obtain the best results from it. The most vital part to keep clean is the interior. This is important because a bugle with dirty interior is unsanitary, causes faulty intonation, and makes the instrument hard to blow as the air passage is partially obstructed and consequently puts more strain upon the performer. It is advisable to pour a teaspoonful of very light oil (preferably valve oil) into the mouth pipe and run two gallons of hot water (not boiling) through the bugle once a week. The oil will soak loose the debris clinging to the inside of the bugle and the water will wash this debris out of the instrument. In a neglected instrument the debris sometimes will cling stubbornly to the inside and fail to come loose. In this case, pour two tablespoons-

ful of BB shot into the mouthpipe of the instrument and shake well, then shake the shot out of the instrument. Keep the slides of the instrument greased with mutton tallow. This makes them slide easily and prevents leaks and corrosion of the metal. Keep the playing surface of the rim of the mouthpiece free from cuts or other defacing marks. The silver plating on the mouthpiece should always be in good condition as a brass mouthpiece will cause infection of the lips. Keep the throat and bore of the mouthpiece clean as the same unsatisfactory results are obtained in playing on a dirty mouthpiece as in playing on a dirty bugle. Any pointed piece of wood that will fit the bore of the mouthpiece may be used to clean it, or a clean handkerchief twisted at one corner will answer the purpose. If the latter is used insert the handkerchief in the large hole or bottom of the mouthpiece and twist it until the handkerchief worms its way through the entire length of the mouthpiece carrying with it any dirt that may be clinging to the walls. The tube of the bugle should be kept free from dents. To prevent these, avoid careless handling and dropping of the instrument. Bugles should be kept well polished by use of a good grade of brass polish and vigorous rubbing with a clean cloth or chamois skin.

INSTRUCTION TO BEGINNERS

To play the bugle the bugler takes a natural upright position either sitting or standing, with head erect and chin drawn in. The bugle is held in an approximately horizontal position with the mouthpiece resting firmly, but not pressed hard, against the center of the lips. The lips should touch lightly but remain flexible so that they may vibrate when blowing. One third of the mouthpiece should cover the upper lip. The tongue is placed against the upper front teeth in starting the tone. Air is drawn in through the corners of the mouth while playing and the cheeks are not puffed out. The player should not slouch as this will cramp the lungs and impair proper breathing.

A beginner should at first practice for short intervals only. At the first sign of lip fatigue stop for 5 minutes and massage the upper lip. This is done by relaxing the lip and pulling it downward gently several times. Gradually as the lips grow stronger increase the practice time to 2 hours a day. Two hours of patient intelligent practice will help more to acquire proficiency than 10 hours of promiscuous blowing.

In practice, before playing, study the scale of the exercise or piece, paying particular attention to the notes, tempo, and expression it contains. Exercise slowly and systematically at first and as the technique becomes familiar, practice more rapidly. Never play within an hour after meals. This gives the gastric juices a chance to perform their digestive function and thus does not rob the lips of

the needed saliva required for proper vibration. It is advisable to moisten the lips and mouthpiece with the tongue at every opportunity while playing. Never try to play with dry lips. After practice apply some cocoa butter or vaseline to the lips to keep them soft and flexible as it is only in this condition that proper tone can be produced.

TONE, THE MUSCLES OF EXPRESSION, AND ATTACK

The most important and difficult thing for a bugler to require is the proper development of the lips to produce tone. Tone is a sound having such regularity of vibration as to impress the ear with its individual characteristics. Tone as produced on the bugle is created by vibrations of the lips caused by air from the lungs blowing through them when placed against the mouthpiece of the instrument. It is therefore vital that the student exercise and develop the lips to such a degree that they produce only clear and pure tones.

When performing on the bugle the player should not depend entirely upon the pressure of the mouthpiece against the lips to obtain tones. The lips are the origin of tone, but when hindered by excess pressure of the mouthpiece they cannot function properly. Therefore certain muscles at the corners of the mouth must also be developed to obtain proficiency in playing. These muscles are called "muscles of expression" and are the same as those used in smiling. When the corners of the mouth are drawn back the "muscles of expression" are tightened and high notes are produced. It also helps the performer in producing high notes to press outward the sides of the abdomen as in preparing for a standing broad jump. By relaxing the "muscles of expression" the lower tones are formed.

A good 'attack', or method of beginning a musical note, is most important. The bugler should try to develop confidence in "attack" so that he will have no fear of missing a note. By diligent practice a bugler can learn to read ahead of where he is playing and form in his mind the sound of the note before playing it.

PURPOSES OF EXERCISES IN PRACTICE

ATTACK

Attack practice teaches the lips to take the proper position to attack any note the ear expects and instills confidence in the player.

SLURRING

Slurring practice develops flexibility and endurance of the lips. It stretches and exercises the muscles of endurance used in keeping the tone going while slurring from note to note.

INTERVAL

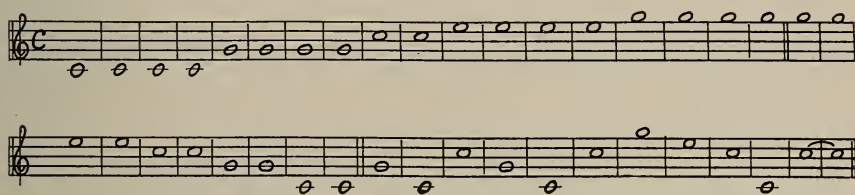
Interval practice develops sureness in playing from the lower notes to higher ones and vice versa. It trains the muscles of expression to loosen and tighten when changing tones.


PRACTICING THE ATTACK

The tone is started by the tongue. Place the tip of the tongue at the bottom of the front upper teeth and draw the tongue backward as one would do in spitting a piece of toothpick from the mouth.

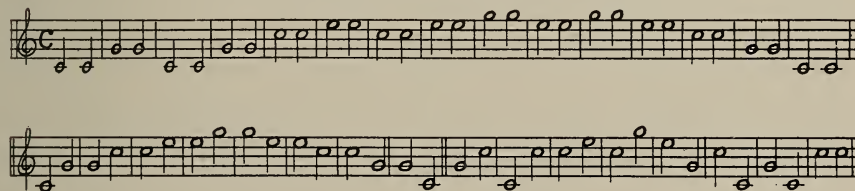
EXERCISES

Exercise No. 1. Exercise on the whole note. Attack each note sharply.



The slur , shown in the last two measures of exercise no. 1, signifies that the tone is held for eight beats without a break in the tone.

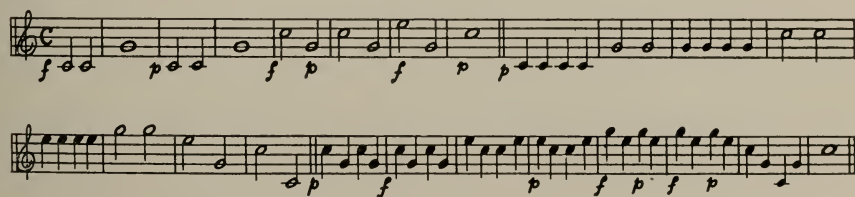
Exercise No. 2. Exercise on the half note



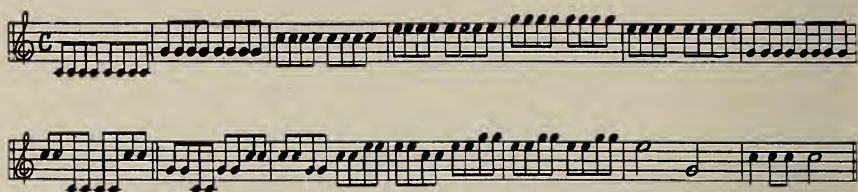
Exercise No. 3. Exercise on the quarter note



Exercise No. 4. Pay particular attention to the dynamics in this exercise, *Andante*



Exercise No. 5. Exercise on the eighth notes



Exercise No. 6. In this exercise watch the dynamics



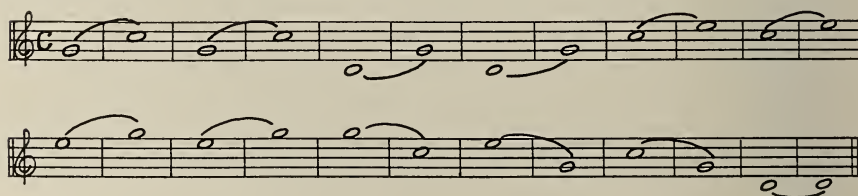
PRACTICING THE SLUR

Practicing the slur is the best form of exercise to gain lip development as all the muscles of expression are called into play. Form the muscles of expression for the lower note of the slur and pronounce the word "Too"; then continuing to slur upward, tighten the muscles of expression, at the same time pronouncing the word "He." To slur downward, tighten the muscles of expression and pronounce the word "Tea"; then continuing to slur downward, relax the muscles of expression and pronounce the word "Who." The player should not make the slur by pressing the mouthpiece too firmly against the lips to make the higher notes. Instead, use the muscles of expression and the sides of the abdomen. It naturally takes a little more pressure to form the higher notes, but avoid jamming the mouthpiece against the lips.

EXERCISES

Exercise No. 7

Andante



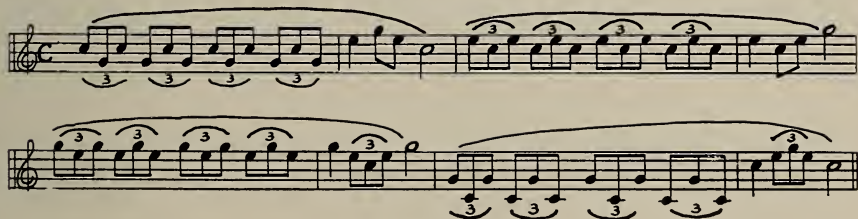
Exercise No. 8



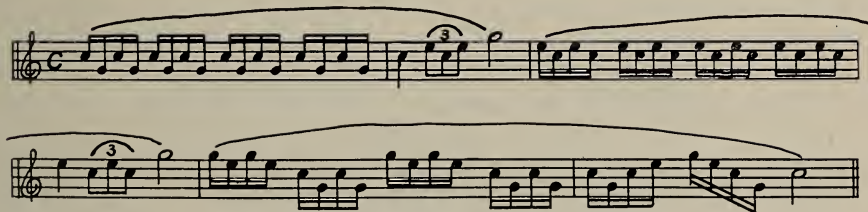
Exercise No. 9



Exercise No. 10

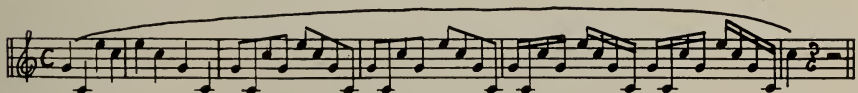


Exercise No. 11



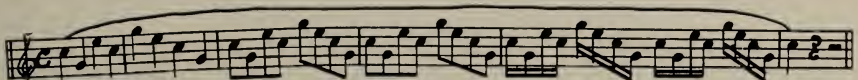
Exercise No. 12

Play in one breath.



Exercise No. 13

Play in one breath.



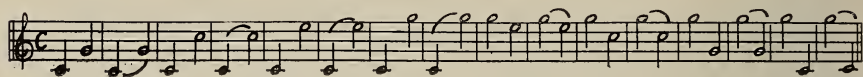
PRACTICING THE INTERVAL

The object of interval practicing is to acquire the ability to tighten the lips for the higher notes and to loosen them for the lower ones.

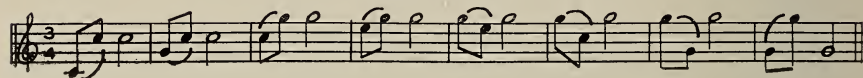
EXERCISES

Exercise No. 14

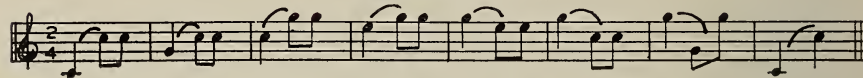
Andante



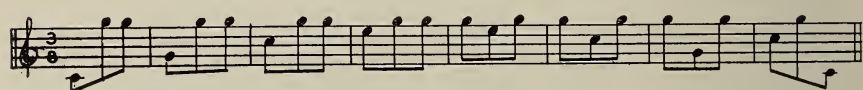
Exercise No. 15



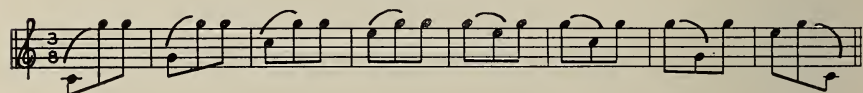
Exercise No. 16



Exercise No. 17

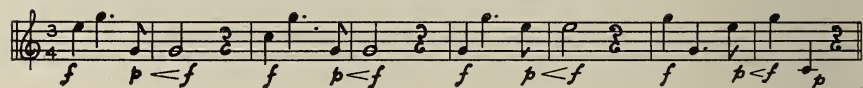


Exercise No. 18

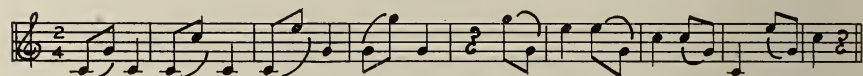


Exercise No. 19

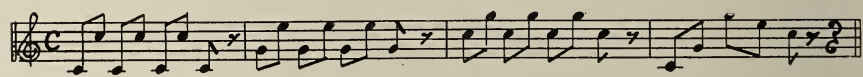
Observe expression marks in the following exercise.



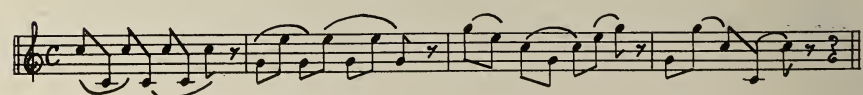
Exercise No. 20



Exercise No. 21



Exercise No. 22



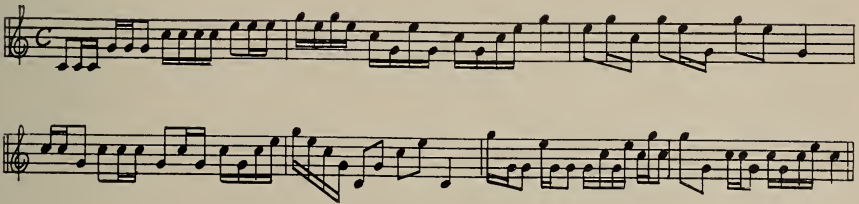
Exercise No. 23

Exercise on the dotted eighth note.



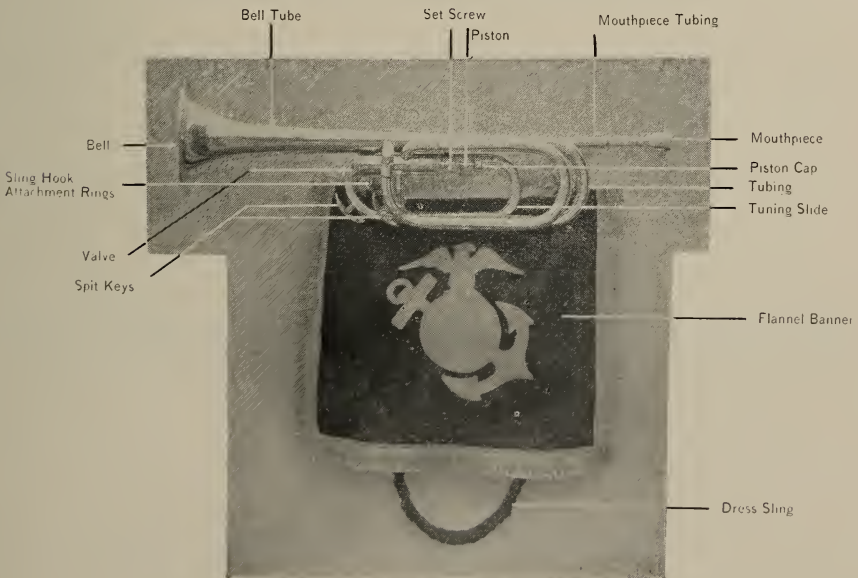
Exercise No. 24

Moderato.



THE B FLAT VALVE BUGLE

The piston bugle was adopted in May 1938 to increase the musical scope of the drum and bugle corps. These modern drum and bugle



corps bugles have truly given a new life, a new character, and a new brilliance to the drum and bugle corps. They place an entirely new field of music at the disposal of the ambitious organization and

enhance the beauty of drum and bugle corps music manyfold because harmony can be employed to a greater extent than formerly possible with the regular "G" bugle. Piston bugles are desirable for use in drum and bugle corps, especially when they play in conjunction with a military band, and a piston bugle in B-flat and "F" is of great value for playing marches in these keys with the band.

These piston bugles are of the following types: B-flat soprano, B-flat tenor, and B-flat baritone with piston changes to "F."

CHAPTER V

CYMBALS AND CYMBAL PLAYING

DESCRIPTION OF THE CYMBALS

Cymbals are percussion musical instruments. They consist of two thin, round plates, 15 inches in diameter, of alloy containing 8 parts of copper and 2 parts of tin. There is a hole through the center of each disk to which a leather strap or wooden handle is fastened. Cymbals add brilliance and color to martial music and are used in organized drum and trumpet corps.

CARE OF THE CYMBALS

Cymbals should be kept clean and polished at all times. Care must be exercised to prevent them from becoming bent and dented.

INSTRUCTIONS IN CYMBAL PLAYING

One cymbal is held in each hand by the grip provided for that purpose. They are played in front of the body with an up-and-down full-arm movement using glancing strokes thus:)(. The cymbals meet at about the height of the player's chest.

Cymbals are played in time with the bass drum beats unless otherwise indicated in the notation of the drum part.

EXAMPLE

The example shows a musical staff in 2/4 time. The notation is as follows:
1. First measure: Bass drum (vertical line) and Cymbals (X) on the first and third beats.
2. Second measure: Bass drum (vertical line) and Cymbals (X) on the first and third beats.
3. Third measure: Cymbal solo (X) on the first and third beats.
4. Fourth measure: Bass drum (vertical line) and Cymbals (X) on the first and third beats.
5. Fifth measure: Bass drum (vertical line) and Cymbals (X) on the first and third beats.
6. Sixth measure: Cymbal solo (X) on the first and third beats.
7. Seventh measure: Cymbal solo (X) on the first and third beats.
8. Eighth measure: Cymbal solo (X) on the first and third beats.
Below the staff, the following labels are placed under the measures:
BASS DRUM & CYMBALS CYMBAL SOLO BASS DRUM ALONE TOG OR BOTH

CHAPTER VI

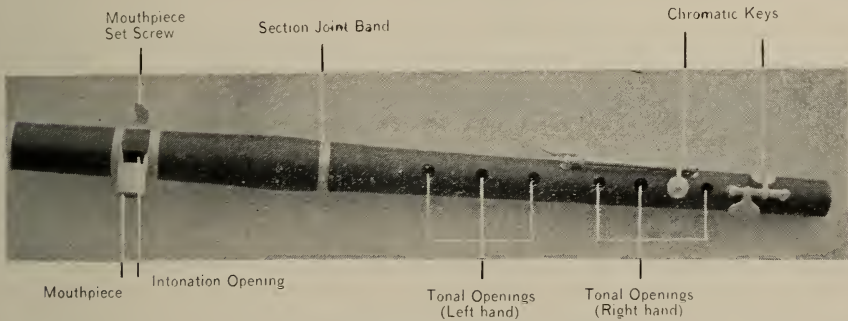
THE FIFE AND ELEMENTARY FIFE INSTRUCTION

DESCRIPTION OF THE FIFE

The fife is a small wood, or metal, or plastic composition instrument resembling a piccolo or small flute, but not provided with auxiliary keys. Except in special cases the fife is not an article of issue in the Marine Corps. It is only used in authorized fife and drum corps.

CARE OF THE FIFE

The fife should be cleaned each day after it has been used by swabbing the inside dry, then lightly coating it with olive oil on the



The Service Fife With Ring Mouthpiece

inside and on the outside. Avoid exposure, cold, or dampness, if the fife is made of wood. If the fife is made of metal, keep well polished and be careful to avoid denting it.

The service fife of plastic composition is subject to breakage if it is roughly handled. Extreme care should be exercised to avoid dropping it. Immediately after use the bore of the fife should be dried out with a clean cloth and a light coat of olive oil should be applied. The joint of the two sections of the fife is covered with cork. This cork should be greased with mutton tallow at least three times a week. The two keys of the fife should be kept oiled and free from rust at all times.

THE MOUTHPIECE

It has been found practicable to use a mouthpiece with the service fife. Although as true a tone may not be obtained as might be other-

wise, the ease and facility with which beginners may be instructed more than compensates for this.

The mouthpiece is constructed of soft metal. It consists of a narrow tube held to the fife by two encircling metal bands. On the underside of the mouthpiece is a setscrew for tightening or loosening of the mouthpiece. The breath is forced through the tube so that it crosses the opening of the fife in a manner closely simulating the manner in which it flows when a mouthpiece is not used.

POSITION FOR PLAYING

When practicing on the fife always stand erect. Keep the right elbow higher than the left and the left elbow not too close to the body. This will give a free and comfortable playing position. Avoid any contortions of the face especially the cheeks. A player who puffs out his cheeks loses muscular control of his lips. Practice in front of a mirror.

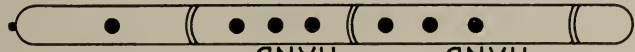
HOW TO PRACTICE

It is essential that a player produce a clear tone before proceeding to practice selections. A tone is produced on the fife by placing the inside edge of the "mouth-hole" or embouchure against the lower lip in a manner so as to allow an air stream blown through the player's slightly parted lips to strike the outer edge of the "mouth-hole". When the air stream is properly divided by the outer edge of the embouchure a tone is produced. Start the air stream by placing a small bit of paper on the tip of the tongue, keep the lips closed and while pronouncing the syllable "Tu" expel this bit of paper. This procedure gives a fair idea of how the lips and lip muscles should be held in order to start the air stream. With a little practice one should be able to produce a clear tone on the open fife, but do not proceed further until this is mastered. In learning to play a fife begin in the middle register and work down to the lower notes and up to the higher ones. Do not practice too long at one time. It is better to practice four 30-minute periods with a rest between than for 2 hours continuously. Never practice when the lips or facial muscles are tired.

SCALE FOR THE FIFE

In the scale for the fife the black spots represent the fingers which are kept down and the open (or circular) spots represent those which are to be raised. Learn the scale of **D**, next that of **G**, and last of all **A**, as these are the scales in which the fife is usually played. Do not attempt to play the chromatic scale until the scale of **D**, which is the natural progressive scale of the fife, is mastered. All fife music sounds an octave higher than written.

SCALE FOR THE FIFE



RIGHT HAND
LEFT HAND

Hand	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D
Right	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Left	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

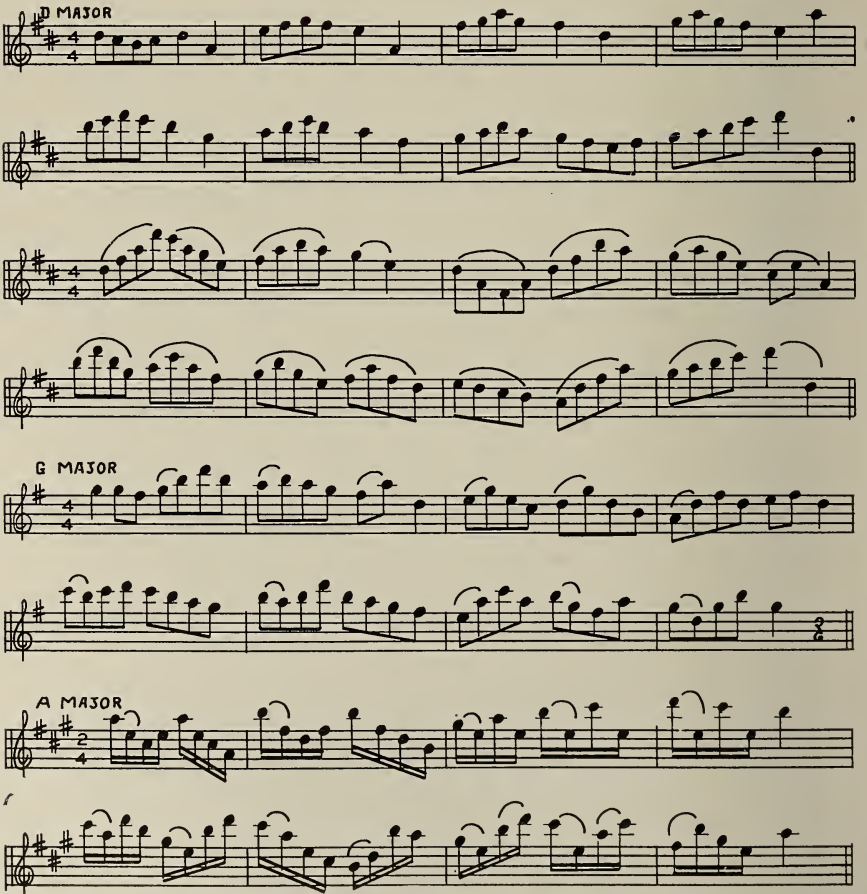
Diagram showing the scale for the fife, including fingerings for the right and left hands across 27 notes (D to D). The notes are arranged in two rows of 13 notes each, with the final note (D) on the right.

THE THREE SCALES MOST USED ON THE FIFE



EXERCISES FOR THE FIFE

Embraced in these exercises are practically all the intervals used in ordinary fife music. They should be practiced diligently before proceeding further.



FIFE AND DRUM TUNES

THE DAWNING OF THE DAY

(Played as part of reveille)

MODERATO

FIFE

SNARE DRUM

The first system of musical notation for 'The Dawning of the Day'. It consists of two staves: a Fife staff (treble clef, key of D major, 2/4 time) and a Snare Drum staff (bass clef, 2/4 time). The Fife part begins with a quarter rest, followed by eighth and sixteenth notes. The Snare Drum part features a complex rhythmic pattern with triplets and sixteenth notes. Below the Snare Drum staff, the first line of the drum pattern is written: L R L L R R L R L L R R L R L L R.

The second system of musical notation. The Fife staff continues with eighth and sixteenth notes. The Snare Drum staff continues with its rhythmic pattern, including triplets. Below the Snare Drum staff, the second line of the drum pattern is written: R L L R R L R L L R R L R L L R R L L R L L R L L R.

The third system of musical notation. The Fife staff continues with eighth and sixteenth notes. The Snare Drum staff continues with its rhythmic pattern, including triplets. Below the Snare Drum staff, the third line of the drum pattern is written: R L L R R L L R R L L R R L L R R L L R R L L R R L L R.

The fourth system of musical notation. The Fife staff continues with eighth and sixteenth notes. The Snare Drum staff continues with its rhythmic pattern, including triplets. Below the Snare Drum staff, the fourth line of the drum pattern is written: L R L L R R L L R R L L R R L L R R L L R R L L R R L L R.

The fifth system of musical notation. The Fife staff continues with eighth and sixteenth notes. The Snare Drum staff continues with its rhythmic pattern, including triplets. Below the Snare Drum staff, the fifth line of the drum pattern is written: R L L R R L L R R L L R R L L R R L L R R L L R R L L R.

THE ROAST BEEF OF OLD ENGLAND

(Dinner Call)

TEMPO di MARCIA

FIFE

SNARE DRUM

L RLLRLRRLRLRL LLRLRLRL R RLRRLRLRLRL LLRLRLRL R RLLRLRLRLRL

LLRLRLRLRL R RLRRLRLRLRL LLRLRLRL R RLLRLRLRLRL LLRLRLRL R

RLRLRLRLRL LLRLRLRL L L R RLLRLRLRLRL LLRLRLRL L RLLRLRLRLRL

LLRLRLRLRL R RLRRLRLRLRL LLRLRLRL R RLLRLRLRLRL LLRLRLRL

THE QUICK SCOTCH
(Played as part of reveille)

ALLEGRO
FIFE

The first system of musical notation for 'The Quick Scotch'. It consists of a treble and bass staff in 2/4 time, with a key signature of one sharp (F#). The treble staff contains a continuous melody of eighth and sixteenth notes. The bass staff features a rhythmic accompaniment of eighth notes, often beamed in groups of seven. Dynamic markings include *f* (forte) and *p* (piano). Below the bass staff is a line of rhythmic notation: *f* L R L R L R L R L R L R L R L R L R L R L.

The second system of musical notation. It continues the melody and accompaniment from the first system. The bass staff includes dynamic markings *p* and *f*. The rhythmic notation below the staff is: R L R L R L R L R L R L R L R L R L R L R L R L R L R L.

The third system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff has dynamic markings *p* and *f*. The rhythmic notation below the staff is: R L R L R L R L R L R L R L R L R L R L R L R L R L R L.

The fourth system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff has dynamic markings *p* and *f*. The rhythmic notation below the staff is: R L R L R L R L R L R L R L R L R L R L R L R L R L R L.

The fifth system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff has dynamic markings *f* and *p*. The rhythmic notation below the staff is: R L R L R L R L R L R L R L R L R L R L R L R L R L R L.

The sixth system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff has dynamic markings *p* and *f*. The rhythmic notation below the staff is: R L R L R L R L R L R L R L R L R L R L R L R L R L R L.

THE QUICK RETREAT

(Played at evening colors)

FIFE

ALLEGRO

SNARE DRUM

R LLR L R LLR L R LLR L R LLR R LR RLLR RL

I II

LR L RLRLRL LR LR RLLR RL LR LLR LR LLR R

FIFE

LLRLRLRLRRRL LLRLRLRL RRL LLRLRLRLRLR LLRLRLRL R

THE DOWNFALL OF PARIS

[illegible]

THE DOWNFALL OF PARIS—(Continued)

First system of musical notation. The treble clef staff contains a melody in D major, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The bass clef staff contains a bass line with eighth notes, including triplets. Fingering numbers 1, 2, 3, 4, 5 are indicated. Below the staff is the following letter sequence:

LR LR RL RL LRRRLR LR L LR LR RL RL LRRRLRLRL

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet of eighth notes. Fingering numbers 1, 2, 3, 4, 5 are indicated. Below the staff is the following letter sequence:

LR L R RL LR L R RL LRLRRRLRL L LRRLLR

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet of eighth notes. Fingering numbers 1, 2, 3, 4, 5 are indicated. Below the staff is the following letter sequence:

L RLRRRLRL L LRLRRRLRL LRLRLRRRLR LLLRL R L

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet of eighth notes. Fingering numbers 1, 2, 3, 4, 5 are indicated. Below the staff is the following letter sequence:

R LRRRLRL LRLRRRLRL LR L RLRL LR RL LP

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet of eighth notes. Fingering numbers 1, 2, 3, 4, 5 are indicated. Below the staff is the following letter sequence:

L RLLR RRL LLLR RRL LLLR RRL LRRL LR L

Sixth system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet of eighth notes. Fingering numbers 1, 2, 3, 4, 5 are indicated. Below the staff is the following letter sequence:

R LRRRLRL LRLRRRLRL LR L RLRL LRRL LR

HELL ON THE WABASH

FIFE

SNARE DRUM

7

3

3

7

3

3

7

3

3

7

L RRLRL L RLRLRL RRLRL L RLRLRL RL

3

3

7

3

3

7

RLRL L RLRLRL RL LRLRL RLRL RLRL RL

7

7

7

7

7

L RLLRLRLR RLRLRLRL LRLRLRLRL RLRLRLRL

3

3

7

7

7

7

7

RLRLRLRLRL LRLRLRLRL LRLRLRLRL RLRL RL

THE GIRL I LEFT BEHIND ME

The musical score is arranged in four systems, each with a piano part (treble and bass staves) and a drum part (snare and drum). The key signature is one sharp (F#) and the time signature is 2/4.

System 1:

- Piano:** Treble staff has a melodic line. Bass staff has a bass line with a 7-measure rest in the third measure.
- Drum:** Snare and drum parts with stickings: L R R RRL, LR R R RL, LRLRLR RL, LR R R RL.

System 2:

- Piano:** Treble staff continues the melody. Bass staff has a 7-measure rest in the first measure.
- Drum:** Snare and drum parts with stickings: LR L RRL, LRLRL LR RL, LR L RLRL, LR RL LR.

System 3:

- Piano:** Treble staff continues the melody. Bass staff has a 15-measure rest in the first measure.
- Drum:** Snare and drum parts with stickings: RLRL L, R L, R L R RL, LR L R RL.

System 4:

- Piano:** Treble staff continues the melody. Bass staff has a 7-measure rest in the first measure.
- Drum:** Snare and drum parts with stickings: LRLRR RLRL, LRRL LRRL, LR L RLRL, LR RL LR.

NOTE.—X in drum part means hit left stick with the right.

CHAPTER VII

POSITIONS OF THE INSTRUMENTS AND CORRESPONDING COMMANDS

GENERAL

The positions of the instruments carried by drummers and buglers with the corresponding commands are described and illustrated below. When the command is to be executed by several individuals the instructor must insist that the movement be precise and simultaneous. Considerable drill is therefore necessary to perfect the manual of instruments.

THE BUGLE

CARRY BUGLE

When the command **Carry Bugle** is given (the bugler being in any position), at the command **Bugle**, grasp the bugle with the right hand near the base of the mouthpiece, place the bell on the right thigh just below the hip, bell tube horizontal, mouthpiece pointing to the right, sling and/or banner hanging free, sling hanging beside banner, mouth tube uppermost, and the right arm fully extended. In countermarching or in close order, the mouthpiece end may be swung to the front to avoid interference. This position is prescribed for all ceremonies when not playing, whether marching or at a halt, and is resumed without command when playing ceases. Plate 1.



Plate 1

Bugler at Carry Bugle

SECURE BUGLE

When the command **Secure Bugle** is given (the bugle being in any position) at the command **Bugle**, place the bell of the bugle under the right arm, coils and bell tube vertical, bell tube next to the body and resting on top of the forearm, which is horizontal, palm of the hand lying along and under coils, thumb through tuning

slide, the fingers lightly grasping end of coils; sling and/or banner hanging free. Plate 2. The sling



Plate 2

Bugler at **Secure Bugle**

may be over the left shoulder if the bugle was slung before the command was given. This position is prescribed when marching and not playing, except at ceremonies when the **carry** is prescribed. When out of ranks the bugle is also held at the **secure** when not slung.

PREPARE TO PLAY—PLAY

At the command or signal **Prepare to Play** raise the bugle to the lips, grasping naturally with the right hand the section of

coils including mouth tube and bell tube, mouth tube uppermost, long axis of the bugle approximately horizontal, plane of coils vertical, sling and/or banner hanging free. Plate 3. If previously slung, the sling may remain over the shoulder. From either the **carry** or **secure** position the hand is slid slightly to rear of the center of gravity of the instrument before raising it to the playing position. At the command or signal **Play** by the drum major or chief musician the bugler commences to play.



Plate 3

Bugler in the **Prepare to Play** position

When finished playing resume the position held before commencing to play.

INSPECTION BUGLE

Being in the **carry** position the command **Prepare for Inspection** is given. As the inspecting offi-



Plate 4

Bugler at Inspection Bugle

cer approaches bring the bugle smartly from the position of **carry** diagonally across the body and place the mouthpiece against the left side of the chest, mouth tube uppermost, long axis of the instrument horizontal, coils vertical, sling and/or banner free and right arm in a horizontal plane. Plate 4. When the inspecting officer passes resume the position of **carry**.

SLING BUGLE

When the command **Sling Bugle** or **Route Step** is given (bugler

being in the **secure** or **carry** position), the bugler passes the sling of the bugle over the left shoulder with the left hand, bugle hanging on the right side, with sling long enough so that the bugle can be blown without unslinging and short enough so that it does not interfere with the pistol. Plate 5. On marches the bugle is always carried at the **sling** position over the shoulder by all buglers.



Plate 5

Bugler at Sling Bugle

PARADE REST

Being at a halt in the **carry** or **secure** position the command (1) **Parade** (2) **Rest** is given. At the command **Rest** carry the left foot 12 inches to the left, keeping the

legs straight, so that the weight of the body rests equally on both feet. At the same time place the left hand behind the body resting



Plate 6

Bugler at **Parade Rest**

in the small of the back, palm to the rear and with the right hand bring the bugle to the **carry**, if not already in that position. Plate 6. Preserve silence and immobility.

ARM FLOURISHES

When desired, arm flourishes may be given on the march before playing. They are made from the **carry** position and are executed as follows. The signal from the chief bugler is given as the

left foot strikes the ground. He extends his right arm upward, holding the bugle over his head, returning it to the **carry** position as the left foot strikes the ground. When the left foot again strikes the ground all buglers extend their bugles upward and forward to the left, pause for one count, then swing the arm from the shoulder across the front of the body to the right in an arc of 90° and pause for another count (Plate 7), then swing the arm



Plate 7

Bugler executing **Arm Flourishes**

back to the left and again to the right in marching cadence. On the seventh count the bugle is brought with one quick movement

to the playing position, care being taken not to strike the lips; sufficient counts, say four counts, playing on the fifth, should be allowed before beginning to play, thus permitting a careful placing of the mouthpiece on the lips. The visual effect of the foregoing is that the instruments are **set** upon the lips by the quick movement following the flourish. In reality, however, the mouthpiece is brought to within an inch or two from the lips and is then adjusted in the customary manner.

THE SNARE DRUM

POSITION OF THE SLING

The snare drum hangs from a sling which passes over the right shoulder and under the left arm. The sling is adjusted so that the drum hangs naturally in front of the body with the batter head about 4 or 5 inches below the waistline.

CARRY DRUM

When the command **Carry Drum** is given (the drum being in the **secure** position) at the command **Drum** swing the drum to the front so that the side of the shell rests against the left leg, the batter head inclined to the right and in a convenient playing position, at the same time lowering the right arm to the side. The sticks are carried in the right hand, end for end, and at an angle of 45° with the ground, both arms hang naturally by the sides, thumbs touching the seams of the trousers. Plate 8. The **carry**

position is prescribed for all ceremonies when not playing, whether marching or at a halt, and is resumed without command when playing ceases.



Plate 8

Snare drummer at **Carry Drum**

SECURE DRUM

When the command **Secure Drum** is given (the drum being in the **carry** position) at the command **Drum** grasp the snare head counter hoop with the left hand directly below the sling attachment and swing the drum to the left side, snare head out, batter head counter hoop resting on the left hip, left arm extended, drum hanging against the thigh

with the shell horizontal. The drum sticks are placed under the right arm horizontally, end for end, forward ends held between

hand to the left. Raise both arms to approximately a horizontal position, forearms bent toward the body and raised at an angle of 45° , hands extended, palm of right hand to the front, palm of left hand to the rear, fingers holding the drumsticks in a horizontal position, head ends overlapping about 2 inches in front of the upper lip. Plate 10. At the command or signal **Play** bring the sticks smartly down to take

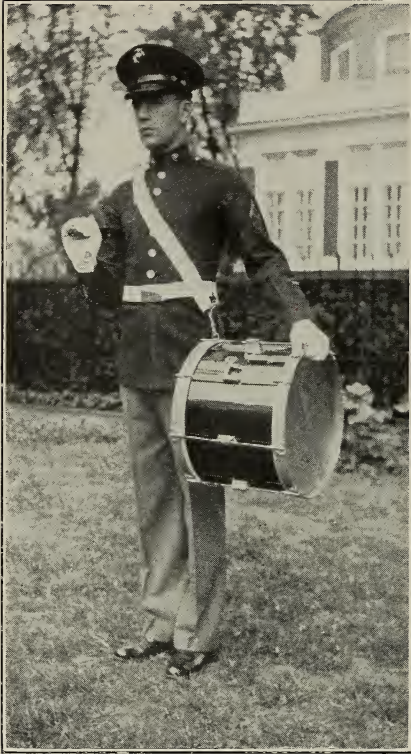


Plate 9

Snare drummer at **Secure Drum**

the thumbs and fingers, thumb vertical and fingers closed around the sticks. Plate 9. This position is prescribed when marching and not playing, except at ceremonies when the **carry** position is prescribed.



Plate 10

Snare drummer in **Prepare to Play** position

PREPARE TO PLAY—PLAY

At the command or signal **Prepare to Play** the drum being in the **carry** position, shift the left drumstick from the right

the first beat. Thereafter the drummer's arms remain in the prescribed position for snare drumming.

INSPECTION DRUM

Being in the **carry** position, the command **Prepare for Inspection** is given. As the inspecting officer

officer examines the snare head, then resume the **carry** position.

PARADE REST

(1) **Parade** (2) **Rest**. At the command **Rest**, move the left foot smartly 12 inches to the left of the right foot, keeping the legs



Plate 11

Snare drummer at **Inspection Drum**



Plate 12

Snare drummer at **Parade Rest**

approaches, grasp the snare head counter hoop smartly with the left hand directly below the sling attachment, turn the drum to the right-about so that the batter head counter hoop will be parallel to and resting against the body, side of the shell horizontal, left arm extended to the front supporting the drum. Plate 11. This position is held while the inspecting

straight so that the weight of the body rests equally on both feet. At the same time place the left

hand behind the body resting in the small of the back, palm to the rear; the right hand closed, grasping the drumsticks, and the right arm hanging naturally to the side.

NOTE.—PARADE REST for tenor drummer, same as prescribed for snare drummer.



Plate 13

Tenor drummer at Carry Drum

THE TENOR DRUM POSITIONS

The positions and commands for the tenor drum are the same as those for the snare drum with the following exceptions:

CARRY DRUM

In the position of **Carry Drum**, one drumstick is carried in each

hand and is attached to the fingers by a leather thong. The arms hang naturally by the sides, balls of drumsticks touching the seams of the trousers. Plate 13.

SECURE DRUM

In the position of **Secure Drum** the left drumstick remains in the left hand, the stick head resting against the drumhead in a vertical position. Plate 14.

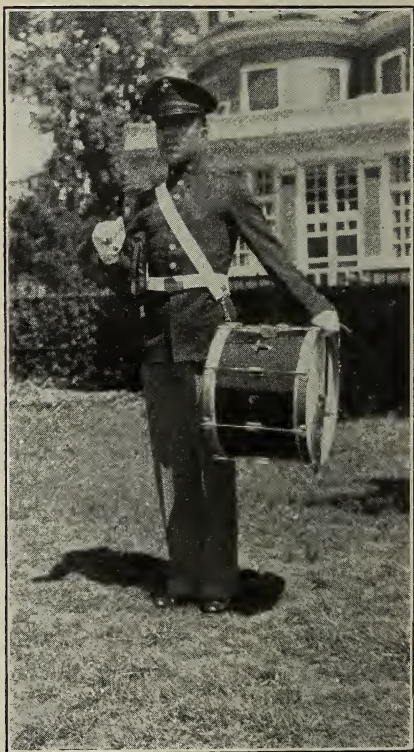


Plate 14

Tenor drummer at Secure Drum

PREPARE TO PLAY—PLAY

At the command **Prepare to** position, raise both arms to ap-

proximately a horizontal position, forearms bent toward the body and raised at an angle of 45° , hands extended, backs of both hands to the front, fingers holding the drumsticks so that they are a prolongation of the forearm, sticks crossing at the height of the chin. Plate 16. At the command **Play**, bring the right stick down in a swinging curve to take the first beat and raise it in the same arc to a point where the hand is even with the top of the left shoulder while the left stick describes the same downward movement to take the second beat. Thereafter the drummer follows the movements prescribed for tenor drumming in Chapter III. These movements are illustrated in plates 16 to 21 inclusive.



Plate 16

Tenor drummer executing **Single Alternate Strokes**



Plate 15

Tenor drummer in **Prepare to Play** position

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Plate 17

Tenor drummer executing **Single Alternate Twirl**



Plate 18
Tenor drummer executing Roll



Plate 20
Tenor drummer executing *Swinging Flam*



Plate 19
Tenor drummer executing *Swinging Flam*



Plate 21
Tenor drummer executing *Double Twirl*

THE SCOTCH BASS DRUM

CARRY DRUM

The Scotch bass drum is carried by a double sling which passes



Plate 22

Scotch bass drummer at **Carry Drum**

over both shoulders and under the arms. The slings are adjustable and the drum is attached by two snap hooks. The bass drum is carried as high on the chest as it is possible to do so and still be able to see over it conveniently. One drum stick is carried in each hand and is attached to the fingers by a leather thong. The arms hang naturally by the sides, balls of drum sticks touching the seams of the trousers. Plate 22.

The **carry** position is prescribed for all ceremonies when not playing, whether marching or at a halt and is resumed without command when playing ceases.

PREPARE TO PLAY—PLAY

At the command or signal **Prepare to Play**, raise both arms to approximately a horizontal position, forearms bent toward the body and raised at an angle of 45° , hands extended, palms of



Plate 23

Scotch bass drummer in **Prepare to Play** position

hands to the front, fingers holding the drum sticks so that they are a prolongation of the forearm, sticks crossing at the height of the eyes. Plate 23. At the com-

mand or signal **Play** bring the right stick down to take the first beat. The left stick follows in a similar manner. Thereafter the sticks describe a circular motion at the sides of the body as prescribed for Scotch Bass Drumming, in chapter III.



Plate 24

Scotch bass drummer executing **Single Alternate Twirl**

Plates 24, 25, and 26 illustrate various Scotch bass drum movements.

INSPECTION, SCOTCH BASS DRUM

Being in the **carry** position, the command **Prepare for Inspection** is given. As the inspecting officer approaches, bring the drumsticks to the **prepare to play** position. This position is held while the inspecting officer examines the



Plate 25

Scotch bass drummer executing **Single Cross-over Beats**

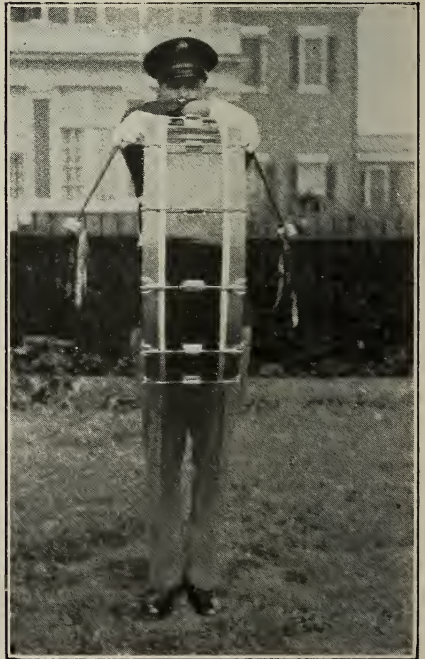


Plate 26

Scotch bass drummer executing **Double Cross-over Beats**

drum; then resume the **carry** position.

THE STANDARD BASS DRUM POSITIONS

The positions and commands for the standard bass drum are



Plate 27

Standard bass drummer in **Prepare to Play** position

the same as those for the Scotch bass drum except that only one stick is carried in the right hand. In the **prepare to play** position the stick is raised to the side instead of in front of the body. Plate 27. At **inspection**, the bass drummer remains immobile at the approach of the inspecting officer.

PARADE REST

Being in the **carry drum** position the command is (1) **Parade** (2) **Rest**. At the command **Rest** carry the left foot 12 inches to the left keeping the legs straight so that the weight of the body rests equally on both feet. The arms hanging naturally by the side, balls of drumsticks touching the seams of the trousers. This applies to tenor, Scotch bass, and standard bass drums.

CYMBALS

CARRY CYMBALS

When the command **Carry Cymbals** is given (the cymbals being

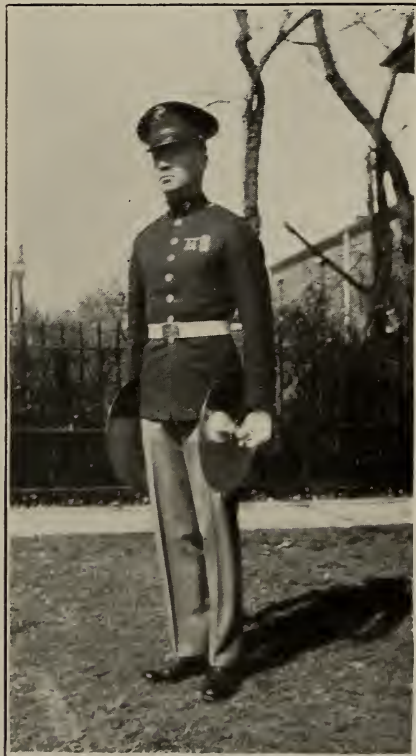


Plate 28

Cymbal Player at **Carry Cymbals**

in any position), at the command **Cymbals** grasp the handle of one cymbal with the right hand and

left cymbal directly in front of the chest, elbow bent, the right cymbal raised to the full extent of the right arm. Plate 29. At the command or signal **Play**, bring the right cymbal smartly down, striking a glancing blow against the left cymbal, which is brought up at the same time. Thereafter the cymbals are played as prescribed in instruction in cymbal playing. Chapter V.



Plate 29

Cymbal Player in **Prepare to Play** Position

the handle of the other cymbal with the left hand. Both arms hang naturally beside the body, inside of the cymbals touching the seams of the trousers. Plate 28. The **carry** position is prescribed for all ceremonies when not playing, whether marching or at a halt, and is resumed without command when playing ceases.

PREPARE TO PLAY—PLAY

At the command or signal **Prepare to Play**, bring the cymbals forward and upward, the

INSPECTION CYMBALS

Being in the **carry** position the command **Prepare for Inspection**



Plate 30

Cymbal Player at **Inspection Cymbals**

is given. As the inspecting officer approaches, bring the cymbals forward and upward, arms fully

extended horizontally with inside of cymbals up. Plate 30. Turn inside of cymbals down, then resume the position of **carry**. zontally, finger holes up, fife held between the thumb and fingers, thumb vertical and fingers closed around the fife. Plate 31. The

PARADE REST

At **parade rest** the cymbals are held at the side and the position of the feet is taken as in any other **parade rest**.

THE FIFE

CARRY FIFE

When the command **Carry Fife** is given (fife being at any posi-

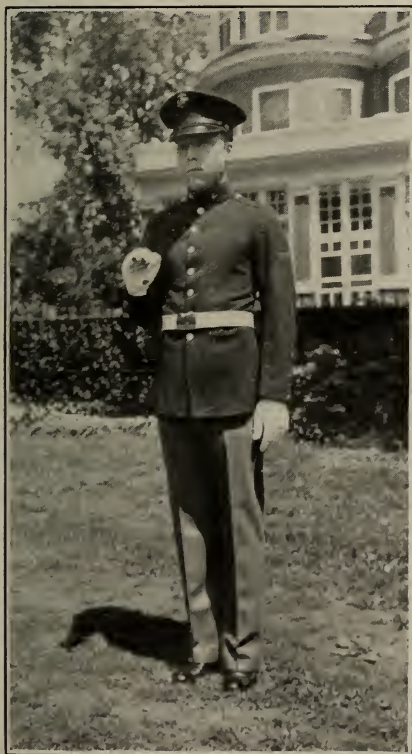


Plate 31

Fifer at Carry Fife



Plate 32

Fifer in **Prepare to Play** position

carry position is prescribed when not playing, whether marching or at a halt, and is resumed without command when playing ceases.

PREPARE TO PLAY—PLAY

At the command or signal **Prepare to Play**, bring both hands in front of the body, cover finger holes of fife and raise the instrument horizontally to the lips. Plate 32. At the command **Play** commence playing. Care should be taken to keep the little fingers

tion), at the command **Fife** place the fife under the right arm hori-

of each hand in line with the other fingers. When finished playing resume the position of **carry**.

INSPECTION FIFE

Being in the position of **carry** the command **Prepare for Inspection** is given. As the inspecting officer approaches, bring the fife to a vertical position in front of the right shoulder, forearm horizontal, fife grasped between

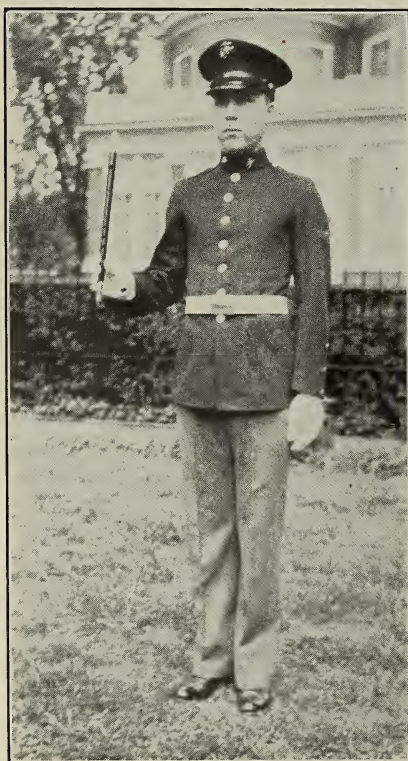


Plate 33

Fifer at Inspection Fife

the fingers and thumb of the right hand. Plate 33. When the inspecting officer has passed, resume the position of **carry**.

PARADE REST (FIFER)

Parade Rest for the fifer is the same as that of the snare drum-

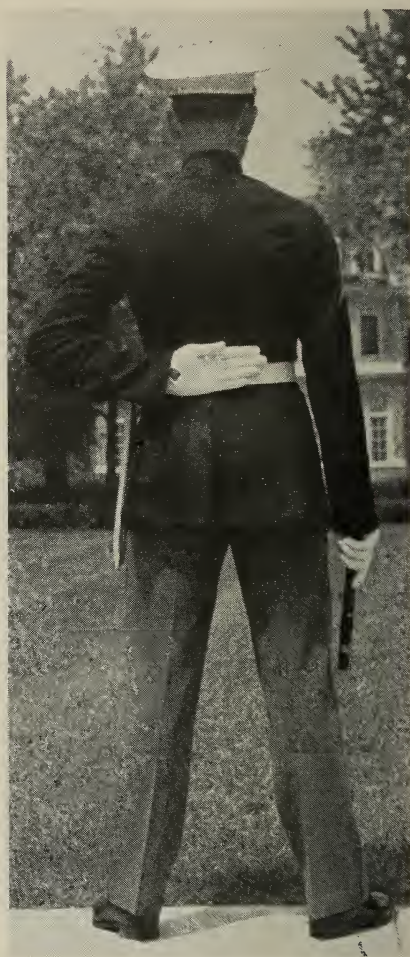


Plate 34

Fifer at Parade Rest

mer except that the right hand is closed grasping the fife instead of the drumsticks.

MANUAL OF THE BATON

GENERAL RULES

The baton is carried by the drum major whenever instruments

are carried by the drum and bugle corps.

Except for purposes of instruction, baton signals will normally be used only when the drum and bugle corps is playing or about to play.

When giving signals the drum major faces the drum and bugle corps only when prescribed.

Baton signals except **March** are given from **Port Baton** unless otherwise prescribed. **March** may be given from any position.

Order Baton is the habitual position of the baton when the drum and bugle corps is at a halt and not playing.

Port Baton is the habitual position of the baton when marching and the drum and bugle corps is playing.

Carry Baton is the habitual position of the baton when marching and the drum and bugle corps is not playing.

MANUAL OF THE BATON

Order Baton.—The baton is held at an angle of 60° with the horizontal, ferrule on ground on a line with and about 2 inches from the toe of right shoe, ball up and to right, right hand grasping staff near ball, back of hand to front, left hand on hip, fingers in front and joined, thumb to the rear. Plate 35.

Being at **Order Baton** to assume **Port Baton**. Swing ferrule to left and up until baton is diagonally across body, ball down and to left, right hand close to and in front of chest, back of hand

to front, left hand on hip as in order baton. Plate 36.

Being at **Port Baton** to **Order Baton**. Swing ferrule to left and down and assume position of **Order Baton**.

Being at **Order Baton** to **Carry Baton**. Raise baton and carry

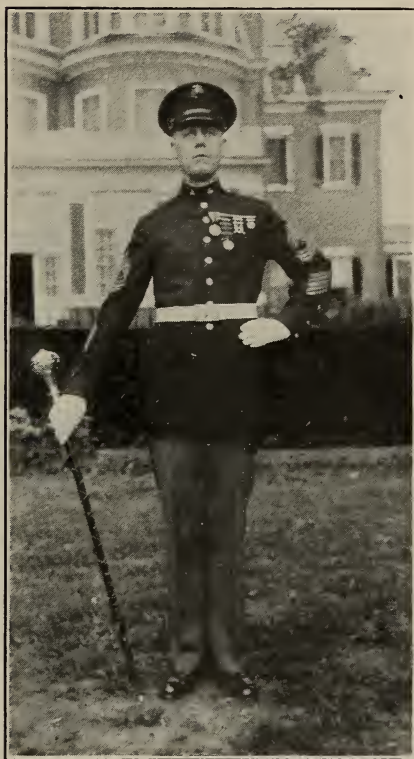


Plate 35

Drum major at **Order Baton**

staff to a position between right upper arm and side, ball up and slightly inclined to front, right forearm nearly vertical, at same time change position of right hand so that the staff is grasped between thumb and first two fingers, third and fourth fingers being closed against palm of hand, back

of hand down and to right, left hand on hip as in **Order Baton**. Plate 37.

Being at **Carry Baton** to **Order Baton**. Swing ferrule down and

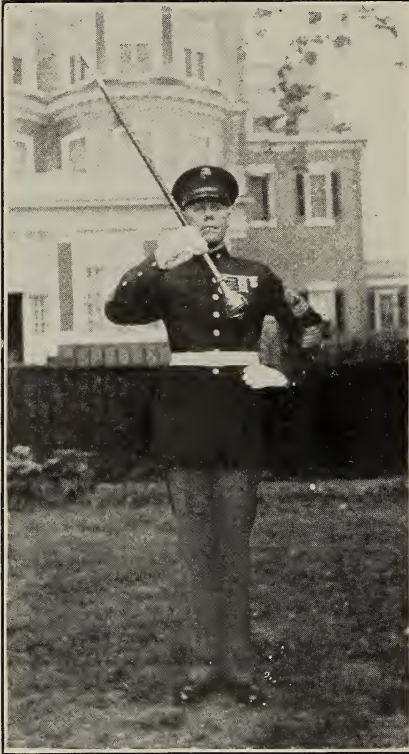


Plate 36

Drum major at **Port Baton**

to front, at same time lower baton to ground and assume **Order Baton**.

Being at **Port Baton** to **Carry Baton**. Turn right wrist to left, dropping ferrule by an arc to front and assume **Carry Baton**.

Being at **Order Baton** to execute **Baton Salute**. (1) Raise right arm, fully extended, to a horizontal position in front of the body, baton vertical, ball up, swing arm in a horizontal plane

to left and bring right hand against left shoulder, baton remaining vertical. Plate 38. (2) Resume **Order Baton**.

Being at **Carry Baton**, to execute **Baton Salute**. (1) Reverse grip on baton and grasp it with all fingers, back of hand up, fully extend right arm horizontally straight to front, baton vertical, ball up, swing arm in a horizontal plane to left and bring right hand against left shoulder,



Plate 37

Drum major at **Carry Baton**

baton remaining vertical. (2) Resume **Carry Baton**.

Being at **Port Baton**, to execute **Baton Salute**. (1) Describe two forward circles and assume

Baton Salute, which should be completed when the drum major is six paces from the person saluted. (2) Resume **Port Baton**.



Plate 38

Drum major at **Baton Salute**

The drum major normally executes **Baton Salute** from **Order** or **Carry Baton** when the command executes **Present Arms** other than as an incident of the manual of arms.

In long marches at attention the drum major may carry the baton under the left arm, left hand grasping the staff instead of the right, as described above. This position is assumed in the most convenient manner.

BATON SIGNALS

Prepare to Play or Prepare to Cease Playing.—Extend right arm to its full length in direction of staff. Plate 39.

Play or Cease Playing.—Being in signal position **Prepare to Play**, bring back baton quickly to **Port Baton**.

Forward.—Extend right arm to its full length to front at an angle of 45 degrees, baton being in prolongation of arm, ferrule to front.



Plate 39

Drum major in **Prepare to Play** position

March.—Extend right arm upward to its full length, baton vertical and slightly in front of

center of body, ferrule up, and then bring back baton quickly to **Port Baton**. The last motion of this signal is the indication for the beginning of the movement.

Prepare to halt.—Lower ferrule to left, allowing staff to fall into raised left hand at height of shoulder, thumb to front, and raise baton horizontally above head with both hands, arms fully extended. The drum major faces the field music when giving this signal.

Halt.—Being in signal position **Prepare to halt**, lower baton quickly with both hands to height of hips, baton remaining horizontal.

Mark cadence.—Being at **Port Baton**, move right hand down and up from the wrist in direction of staff, forearm remaining stationary.

Countermarch.—Describe rapidly two forward circles with baton, then face to the right about and give the signal to **March**.

Column right.—Lower ferrule to left to height of shoulder, at the same time extending right arm fully to left, and then describe a semicircle to right in a horizontal plane.

Column left.—Lower ferrule to

right to height of shoulder, at the same time extending right arm fully to right and then describe a semicircle to left in a horizontal plane.

Correct alinement.—Lower ferrule to left, allowing the staff to fall into raised left hand, and hold baton in a horizontal position at height of shoulders with both hands, thumbs to the front. The drum major faces the field music when giving this signal.

To diminish front.—Let the ferrule fall into the left hand at the height of the eyes, right hand at the height of the hip.

To extend front.—Let the ferrule fall into the left hand at the height of the hip, right hand at the height of the neck.

Sound off.—Extend right arm to its full length in direction of staff as in **Prepare to play**, bring back baton to **Port Baton**. This movement is executed 3 times in the normal playing time of 3 measures of the march about to be played.

Colors, flourishes and ruffles.—The drum major executes the **Baton Salute** after the signal **Play** has been given in rendering honors.

Whistle signal—March.—One blast.

CHAPTER VIII

QUALIFICATIONS AND DUTIES OF FIELD MUSICS

ENTRY INTO THE SERVICE

All recruits entering the Marine Corps to learn to play the drum and bugle enlist as privates. If they successfully complete their musical training their rating is changed to field music, but if it is found that they are inapt for duty as a field music they are required to complete their term of enlistment in the line.

GRADES

The following grades for Drummer and Bugler in the Marine Corps are authorized:

- Field music sergeant, fourth pay grade.
- Field music corporal, fifth pay grade.
- Field music, first class, sixth pay grade.
- Field music, seventh pay grade.

Drummers and buglers may qualify for the above grades by successfully passing an examination. Appointments are made by designated commanding officers on authority of the Commandant of the Marine Corps.

INSIGNIA

The insignia for field music sergeant, field music corporal, field music first class, and field music are the same as the sergeant, corporal, private first class, and private. Such chevrons will be worn on both sleeves of all coats, the overcoat, and cotton and flannel shirts.

TRAINING

The following extracts from the Marine Corps Manual are quoted for the information of all field musics:

While a total of 4 hours of practice daily with the trumpet or drum is not excessive for a beginner or for a field music who is not proficient with these instruments, all field musics will practice on the trumpet and drum sufficiently each day, except Saturdays, Sundays, and holidays, to maintain a high standard of proficiency in the use of these instruments, the total practice time necessary for this purpose to be determined by the commanding officer. At stations where there are facilities, field musics will be instructed in reading music and playing the trumpet and drum by note instead of by ear, in addition to their other training. Field musics at a post or station where there is a band will, whenever opportunity offers, march with and as part of the band, such as to morning colors, parades, reviews and inspections, guard mounts, etc., and while so marching will at appropriate opportunities play in unison with the band and alternating with the band.

SALUTING

Field musics, except the chief of drum and bugle corps or drum major, will not salute when in ranks. When a bugler or drummer not in ranks has occasion to salute he will change the bugle or drumsticks from the right hand to the left hand and give the prescribed right-hand salute. This applies also to fifers. If the cymbal player has occasion to salute when out of ranks, both cymbals are held in the left hand and the right-hand salute is executed. When the drum and bugle corps takes the place of the band the drum major (or if there is no drum major, the chief of drum and bugle corps) will salute as prescribed for the drum major of the band.

HONORS

Drummers and buglers render honors to general officers, admirals, and other distinguished personages by sounding ruffles, flourishes, and a march on the drum and bugle. The number of ruffles, flourishes, and the march played depends on the rank of the person saluted.

The following honors prescribed by Navy Regulations will be rendered by drummers and buglers on the appropriate occasions:

Rank	Ruffles	Flourishes	Music
President.....	4	4	To the Color.
President of foreign republic or a foreign sovereign.	4	4	Do.
Member of royal family.....	4	4	Do.
Ex-President.....	4	4	March.
Vice President.....	4	4	Do.
Governor of a State.....	4	4	Do.
Chief Justice of the United States.....	4	4	Do.
Secretary of State in the capacity of representative of the President.	4	4	To the Color.
Ambassador.....	4	4	Do.
Secretary of the Navy.....	4	4	March.
Assistant Secretary of the Navy.....	4	4	Do.
Cabinet officer.....	4	4	Do.
Governor General, or Governor of Territory or possession of United States or area under United States administration.	4	4	Do.
President Pro Tempore of the Senate.....	4	4	Do.
Speaker of the House of Representatives.....	4	4	Do.
Committee of Congress.....	4	4	Do.
Envoy extraordinary.....	3	3	Do.
Assistant Secretary of War.....	4	4	Do.
Minister resident or "diplomatic representative."	2	2	Do.
Charge d'affaires.....	1	1	Do.
Admiral.....	4	4	Do.
General.....	4	4	Do.
Vice Admiral.....	3	3	Do.
Lieutenant General.....	3	3	Do.
Rear Admiral.....	2	2	Do.
Major General.....	2	2	Do.
Commandant of the Coast Guard.....	2	2	Do.
Commodore.....	1	1	Do.
Brigadier General.....	1	1	Do.

THE FIELD MUSIC OF THE GUARD

One or more buglers are assigned to the guard of the day at all marine barracks, camps, ships, and naval stations. The sergeant major or company first sergeant details the field music of the guard by name on the guard detail which is posted on the bulletin board. The field music of the guard is inspected at guard mounting or before mounting guard. When formal guard mounting is held the field music of the guard reports with the assembled drum and bugle corps at **First call**. On arriving at the guardhouse after the ceremony he reports to the sergeant of the new guard. For duties of the field music in the formal guard mounting ceremony see the Landing Force Manual, U. S. N., 1938, chapter 11. (Revised 1939.)

Upon his relief the field music of the old guard informs the field music of the new guard of any changes in orders or any special orders. The field music of the guard then consults the **List of calls** and sounds them at the hour and minute prescribed. Should any formation be omitted on account of inclement weather, he is instructed to sound the call corresponding to that formation followed by **Recall**. In sounding calls the field music of the guard first faces in one direction and sounds the call, then facing about repeats it in the opposite direction so that all parts of the post will have the information clearly conveyed.

The field music of the guard remains in the guardhouse during his tour unless otherwise directed by the commanding officer or officer of the day. When the guard is turned out for National or Regimental Colors, the field music of the guard sounds **To the Color** when the guard presents arms, or if turned out for any person entitled thereto, the flourishes and march prescribed in Navy Regulations.

FIELD DUTY

Field musics are usually attached to infantry companies on field duty. They form part of the company headquarters section and in addition to sounding calls are used as runners to carry messages. In company formation field musics take their position in ranks with the company headquarters section or form in the line of file closers of the first platoon. The bugle will not be used on the battlefield as it may convey information to the enemy. Field musics are normally armed with the pistol on field duty.

ORDERLY DUTY

While acting as orderlies or runners, field musics must be particularly careful to clearly understand a message and deliver it exactly as given. If there is any doubt the officer should be asked to repeat the message. Runners or orderlies should always follow the pre-

scribed form in addressing an officer and render the required military courtesies. When addressed they stand at attention and look the officer squarely in the eye. If the message is understood, they reply, **"Aye aye, sir,"** and salute. When a message is delivered to an officer, salute him first and preface the message by a **"sir."** Field musics should familiarize themselves with the military phraseology commonly used by officers such as, "The Commanding Officer presents his compliments to the Quartermaster and directs the Quartermaster to report to him at Headquarters"; "The adjutant presents his respects and desires the medical officer to examine this man." Officers below the rank of Captain in the Marine Corps and Lieutenant Commander in the Navy are usually addressed as "Mister."

FIELD MUSIC AT A FUNERAL

The bugler will report to the officer or noncommissioned officer in charge of the escort and place himself in the line of file closers. After the escort has fired the third volley and the command **"Order Arms"** has been given, the bugler will proceed around the flank of the detail, take position at the head of the grave, salute, and sound taps, his bugle pointing in the direction of the foot of the grave. He then salutes again and resumes his original position in the line of file closers. Only excellent buglers will be selected for this duty, as it is imperative that the call rendering last honors to the dead be musically perfect, solemn, and beautiful. If drummers are part of a funeral escort the snare drums will be muffled and drummers will be notified beforehand as to whether or not their drums should be creped. To crepe a drum, drape a broad piece of black cloth around the shell of the drum. To muffle a snare drum, loosen the snares slightly and fasten a handkerchief or piece of cloth securely between snares and snare head.

CHAPTER IX

DRUM AND BUGLE CORPS

GENERAL

The drum and bugle corps consists of the drummers and buglers of an organization when assembled as a unit. It renders honors, substitutes for the band, and in organizations with bands it may play with the band or may alternate with the band in playing. Well-drilled, smart field music playing with precision and esprit is a great stimulus for morale. When drummers and buglers are required to march or play with the band, as at parades and reviews, they will take position in rear of the band. The drum major will place them in formation as though they were members of the band. Bugle parts of band marches occur, as a rule, in the **Trio** as they are written for the F- and B-flat instruments. The band leader will attend to the tuning of the bugles of the drum and bugle corps with the band. When the buglers are required to play several minutes continuously, the bugle section should be divided into halves to play alternately in order to afford short rests for each bugler. The instrumental ratio should be not less than one bugle for each drum or two fifes to one drum. In larger corps the ratio should be increased to two bugles to one drum. Drum and bugle corps, when acting as a separate unit, should have a drum major.

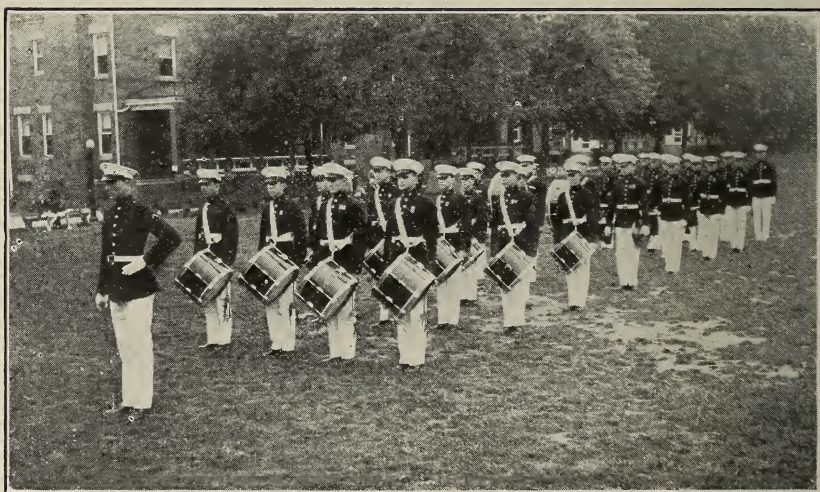
INSTRUCTION

The senior field music corporal or field music sergeant is in charge of the drum and bugle corps. A period of instruction for the drum and bugle corps assembled, should be designated in post or regimental orders. In addition to this, individual practice should be required at such times as not to interfere with other duties. The chief of the drum and bugle corps should prepare a course for the beginners on the bugle and drum, based upon the material contained in this book as well as a general course, including drill and individual practice.

A period of 4 months should be sufficient time to teach a beginner on the bugle all the necessary calls. At first an hour each day is sufficient practice, but after a week, several hours each day should be required. If practicable, as soon as a student is qualified on the bugle, he should be required to take lessons on the drum. The chief of the drum and bugle corps will also inspect all instruments at least once each week, give instruction on the care of instruments, take steps to have damaged instruments repaired, and require members of the drum and bugle corps to keep their instruments in excellent condition at all times.



Drum and Bugle Corps Close Order



Drum and Bugle Corps Open Formation



Drum and Bugle Corps in **Playing** Formation



Drum and Bugle Corps in **Prepare to Play** Position



Drum and Bugle Corps Executing **Arm Flourishes**



Drum and Bugle Corps in **Playing Formation** with tenor drummer executing **Double Twirls**

FORMATIONS

(a) The drum and bugle corps may be formed and maneuvered in **Close order**, 4 inches interval between files, in **Open formation**, 9 inches between files, and in **Playing formation**, 60 inches interval between files, unless otherwise prescribed.

(b) The distance between ranks in open and playing formations is 60 inches.

(c) When without instruments the drum and bugle corps will normally maneuver in close order except where otherwise designated for purposes of instruction.

(d) The initial formation for all occasions is in line in either close order or open formations. Column of squads in open formation is the normal marching formation with instruments in hand and will be used when marching to or from the parade or drill ground. Playing formation is habitually taken on the parade ground prior to any ceremony.

(e) The arrangement of instruments of the drum and bugle corps will follow as far as practicable formations shown on page 88. These may be varied depending on the number of drummers and buglers assembled and the instruments available.

MOVEMENTS

GENERAL

The drum and bugle corps in close, open, or playing formation executes the halt, facings, steps, obliques, and marchings as prescribed in The Landing Force Manual, U. S. N., 1938, Chapter 3, Drill, The Squad, Platoon, and Company (Revised 1939). The drum and bugle corps does not execute **Parade Rest** when in playing formation.

ALINEMENTS

The alinements in open or playing formation are executed and preserved as prescribed for the rifle squad except that—

(a) Left hands are not placed on hips in dressing.

(b) Intervals are obtained from the direction of the base file.

(c) Rear rank men cover their file leaders at 60 inches.

(d) When marching in playing formation the center or right center file is the guide.

(e) In playing formation at a halt the drum major may command, **Cover in File**, and verify the intervals between and alinement of files from a point two paces in front of each file prior to giving the command for and verifying the alinement of each rank.

LEGEND

DRUM MAJOR



TENOR DRUMS



SNARE DRUMS



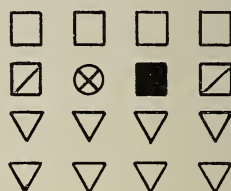
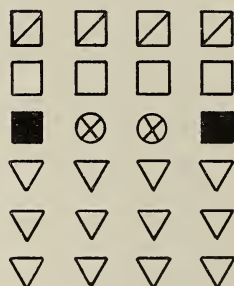
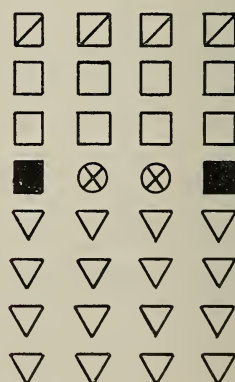
BASS DRUMS



BUGLERS



CYMBAL PLAYERS

13-PIECE CORPS17-PIECE CORPS25-PIECE CORPS33-PIECE CORPS

NOTE.—WHERE FIFERS ARE AVAILABLE
THEY MAY BE SUBSTITUTED FOR
TRUMPETERS.

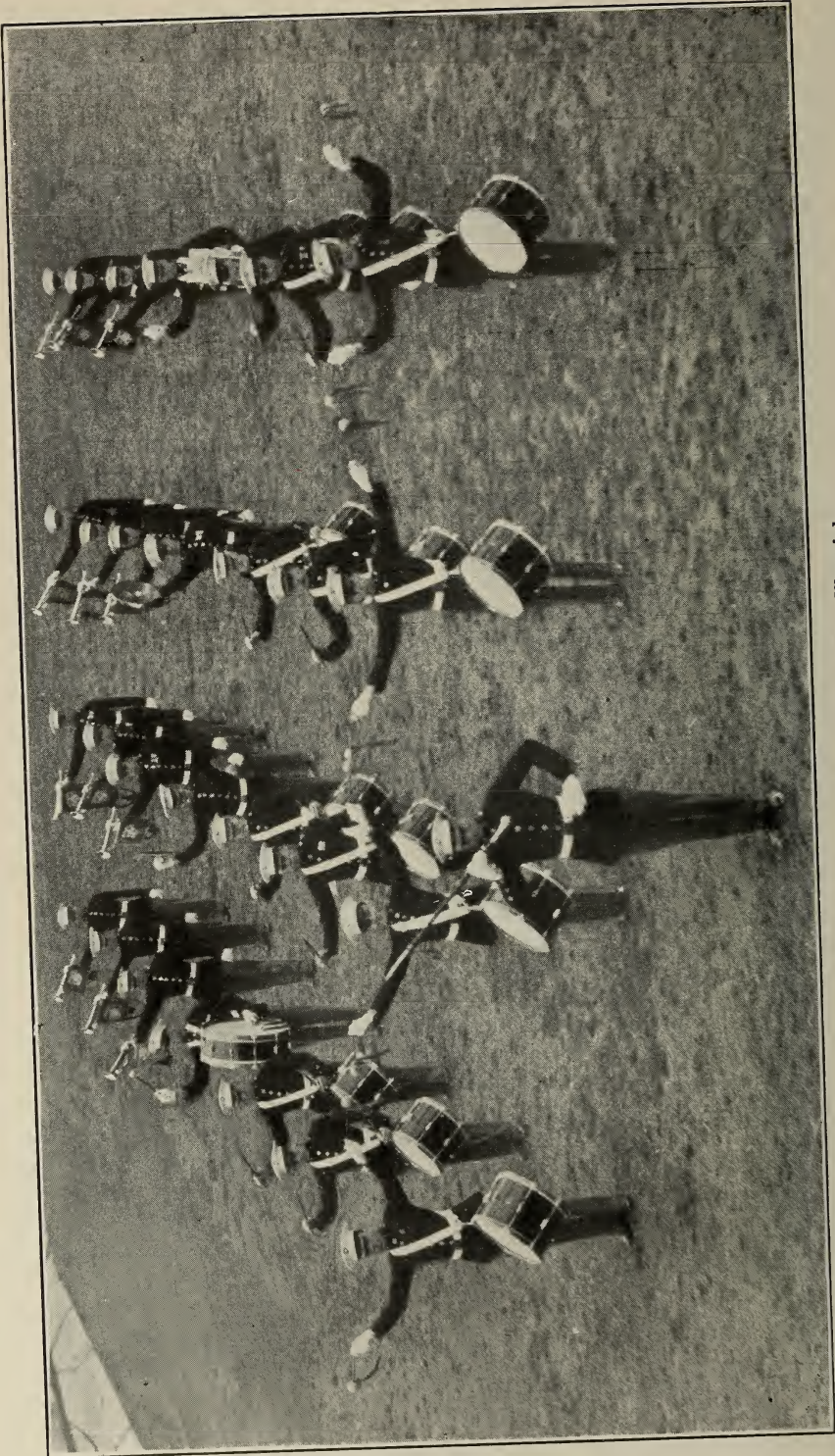
TO COUNTERMARCH

To countermarch when the drum and bugle corps is marching, the drum major gives the signal to **Countermarch**, then faces about and gives the signal to **March**. At this signal the front rank of the drum and bugle corps takes 3 paces and turns about, each man marching on the circumference of a semicircle 30 inches in diameter; the men on the right of the drum major turn to the right about; the men on the left to the left about; each front rank man is followed by the men covering him, who turn successively on the same ground. After the drum major passes through the drum and bugle corps, he faces about and, marching backwards, gives the baton signal **Correct Alinement**. On correction of the alinement, the drum major faces to the front and gives the baton signal **Forward March**.

TO DIMINISH THE FRONT AND REVERSE

(a) The drum and bugle corps being in line, in two or more ranks, in open or playing formation, to diminish the front the command is: (1) **Diminish front to the right (left)**, (2) **March**, (3) **Forward**, (4) **March**. At the command (2) **March** the right (left) half of each rank takes up the half step. The left (right) half of each rank marks time and when disengaged obliques to the right (left) and follows the right (left) half of the rank at a half step. At the command (3) **Forward** (4) **March**, the front rank takes up the march with full step, each succeeding rank takes up the full step when it has gained a distance of 60 inches between ranks. In theory this movement cannot be mathematically correctly executed. However, by a slight adjustment in the length of the step its execution in practice can be effected without difficulty.

(b) The drum and bugle corps being in diminished front, in open or playing formation, to extend the front the command is: (1) **Extend front to the left (right)** (2) **March** (3) **Halt** or (4) **Forward** (5) **March**. At the second command the leading and alternate following ranks take the half step. The second and alternate following ranks oblique to the left (right). When opposite its place in line each rank marches to the front and takes up the half step when abreast of the right (left) half of the rank ahead. The third or fourth command is given when all men are in their proper positions in extended front and have resumed the 60-inch distance between ranks. This movement is extended right or left so as to restore the files to their normal relative playing positions.



Drum and Bugle Executing Arm Flourishes

AT EASE OR ROUTE STEP

The drum and bugle corps in open or playing formation marches at ease or at route step in accordance with the general principles prescribed for a rifle platoon. Instruments are carried as prescribed in chapter VII.

INSPECTIONS

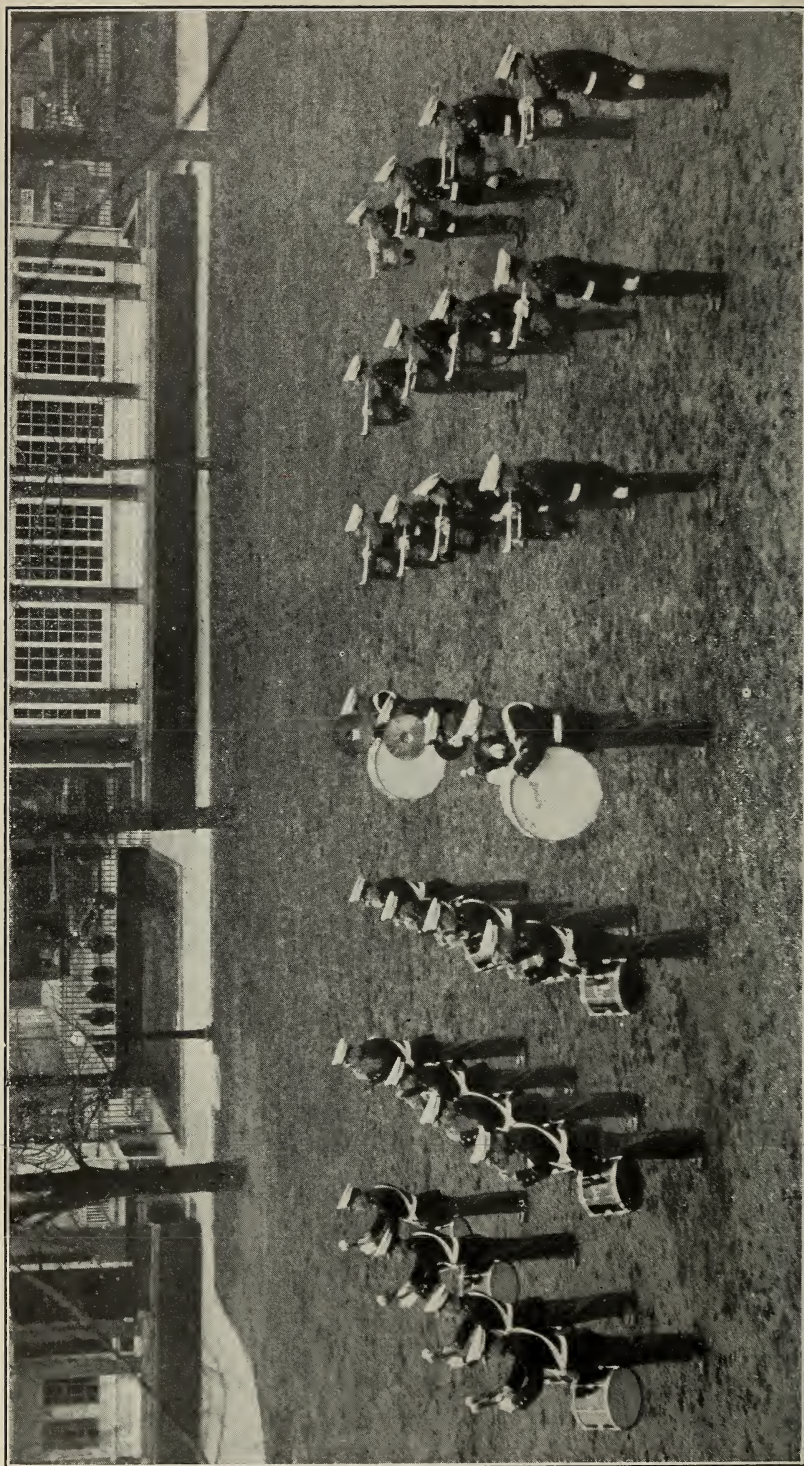
The drum and bugle corps may be inspected in line in open or playing formation in accordance with the general principles prescribed for the inspection of a rifle platoon, the drummers and buglers executing inspection instruments as prescribed in chapter VII. The usual formation for formal inspection of the drum and bugle corps is column of fours in playing formation. Being in this formation, at the command **Prepare for inspection**, or other prescribed command of the company, battalion, regimental, or other commander, the drum major by proper commands verifies the alinement of the drum and bugle corps to the front and to the right successively, and takes post in the center and 3 paces in front of the front rank. As the inspecting officer approaches, the drum major calls the drum and bugle corps to attention, if rest has previously been given, adds the command **Prepare for inspection**, and faces to the front. After the drum major has been inspected, the inspection is made from right to left in front and from left to right in rear of each rank. Each musician, as the inspecting officer approaches, brings his instrument to the prescribed position for inspection.

SIGNALS OF THE DRUM MAJOR AND COMMANDS FOR PLAYING

The drum major, or senior field music, carries a baton whenever instruments are carried by the drum and bugle corps assembled. Baton signals will normally be used when the drum and bugle corps is playing or about to play. All field musics are required to be familiar with these signals in order that the drum and bugle corps may execute its movements with promptness and precision.

When the drum and bugle corps is to play, the command **Prepare to play** is given by the drum major and followed by the name of the music to be played, as "**Retreat**," "**Adjutant's Call**," "**Semper Fidelis**," etc. At the command **Prepare to play** the drum and bugle corps assumes the playing position. The drum and bugle corps commences playing at the command or signal **Play** by the drum major.

The signals of the drum major are given under **The Manual of the Baton**, chapter VII.



Drum and Bugle Corps in Formation in the **Prepare to Play** Position

CHAPTER X

CEREMONIES AND INSPECTIONS

DRUM AND BUGLE CORPS IN PLACE OF BAND

At marine barracks or in organizations where there is no band, or when the band is not present, the posts, movements, and duties of the drum and bugle corps are the same as prescribed for the band.

The following provisions from the Landing Force Manual, United States Navy, are cited for the guidance of drum and bugle corps at ceremonies and inspections; however, commanding officers are authorized to modify formations for ceremonies when the nature of the ground or exceptional circumstances require such changes to be made.

When the rank of the reviewing officer entitles him to the honor, the drum and bugle corps plays the ruffles, flourishes, and march prescribed in Navy Regulations when the organization presents arms to the reviewing officer. Also in passing in review when the Regimental Color salutes the reviewing officer, the drum and bugle corps again sounds the prescribed ruffles and flourishes.

At evening parade after **Sound Off**, the drum and bugle corps plays **Retreat**. The flag is lowered during the sounding of this piece by the drum and bugle corps. When the band is present at evening parade, after it ceases the playing of **Sound Off**, the drum and bugle corps plays **Retreat**. Following the last note and while the flag is being lowered, the band plays the **National Anthem**.

PARADES

At parades when the drum and bugle corps takes the place of the band the drum and bugle corps takes post so that its left will be 15 paces to the right of and facing in the same direction as the leading platoon of the right company of the battalion when formed.

If the colors are to be marched on, the drum and bugle corps plays an appropriate march during the ceremony.

The adjutant signals to the drum and bugle corps when **Adjutant's Call** is to be sounded. Immediately following **Adjutant's Call** the drum and bugle corps plays a march until the last company has halted on the line.

At the command **Sound Off** by the adjutant, the drum and bugle corps, in place, plays the **SOUND OFF** of three chords, and at the

conclusion of the third chord, move forward, playing a march in quick time. It executes column left so as to march across the front of the troops midway between the adjutant and the line of troops. When the drum and bugle corps has passed the left of the line, it countermarches and returns over the same ground to the right of the line. After it has passed beyond the right of the troops, it executes column right. When the entire drum and bugle corps has passed beyond the front rank of the troops, it again countermarches and halts in its original position. When the drum and bugle corps ceases playing the march, the **SOUND OFF** is again played. At evening parades Retreat is then sounded by the drum and bugle corps following the **SOUND OFF**.

At the command (1) **Officers** (2) **Center** (3) **MARCH** by the adjutant, the drum and bugle corps plays a march until the officers have taken position in rear of the reviewing officer or have returned to their companies.

At the command **Pass in review**, the drum and bugle corps changes direction if necessary and halts. At the command **MARCH**, the drum and bugle corps plays a march and moves off. The drum and bugle corps changes direction at the points indicated without command of the battalion commander. The drum major salutes the reviewing officer when 6 paces from him.

The drum and bugle corps executes column left when it has passed the reviewing officer. When the rear of the drum and bugle corps is 10 paces beyond the left of the left flank of the marching column, it executes a second column left. A third column left is given at such a time as to place the drum and bugle corps in front of and facing the reviewing officer, and 10 paces to the left flank of the troops.

After the last unit has passed the reviewing officer, the drum and bugle corps ceases to play and unless otherwise directed by the battalion commander, returns to the position occupied before passing in review or is dismissed.

When colors are marched off, the drum and bugle corps plays an appropriate march during the ceremony.

REVIEWS AND INSPECTIONS

At reviews and inspections when the drum and bugle corps takes the place of the band, the procedure in forming the battalion is the same as for parades.

If the rank of the reviewing officer entitles him to the honor, the drum and bugle corps plays the prescribed ruffles, flourishes, and march when the command is presented and the colors pass in review.

The drum and bugle corps plays a march when the reviewing officer is passing around the organization.

During the march in review the drum and bugle corps turns out of

column, takes post as described above unless otherwise directed and continues to play until the organization has passed. The drum and bugle corps then ceases to play and follows in rear of the last unit.

During the inspection of the command the drum and bugle corps plays appropriate pieces.

FORMAL GUARD MOUNTING

At formal guard mounting, the drum and bugle corps takes its place so that the left of the front rank is 12 paces to the right of the point where the right of the front rank of the guard is to be when formed. The adjutant signals to the drum and bugle corps when adjutant's call is to be sounded. Immediately following adjutant's call, the drum and bugle corps plays a march until the detail has been halted on the line. During inspection, the drum and bugle corps plays. At the command **Sound Off**, the drum and bugle corps plays, in place, the sound off of three chords, giving two beats in quick time to each chord and at the conclusion of the third chord moves forward playing in quick time, passes to the left of the line between the officers of the guard and the adjutant and back to its position on the right where it halts and ceases to play, the sound off again being played. At the command (1) **Pass in review**, (2) **Right**, (3) **FACE**, the drum and bugle corps turns to the right and places itself so that the rear rank of the drum and bugle corps is approximately 24 paces in front of the leading platoon. At the command **MARCH**, the drum and bugle corps plays while marching and having passed the officer of the day, turns to the left out of column, places itself opposite and facing him at a distance of 18 paces from where the left flank of the guard passes, and continues to play until the guard leaves the parade ground.

PRESENTATION OF DECORATIONS

A review is ordinarily held on occasion of the presentation of the Medal of Honor, the Distinguished Service Medal, the Navy Cross, or the decoration of the colors. The organization is formed as prescribed for reviews.

After the reviewing officer has passed around the line, the commanding officer of troops orders the persons to be decorated and all colors to assemble in the center of the battalion or regiment. He then commands (1) **Forward** (2) **March**. While the band or drum and bugle corps plays, the detail moves forward and is halted 10 paces in front of the reviewing officer. The commanding officer of troops then commands (1) **Present** (2) **Arms**. The band plays the **National Anthem**, or if the drum and bugle corps is present in place of the band, it plays **To the Color**. After the command has been brought to the

order, the reviewing officer advances to the colors and persons to be decorated and fastens the appropriate streamer to the staff of the color and pins the decoration to be awarded on the left breast of each person. Upon the completion of the bestowal of the awards, the persons decorated take post on the left of the reviewing officer and the colors return to their posts, the band or drum and bugle corps playing. The commanding officer of troops then passes the command in review as prescribed above.

ESCORTS

ESCORT OF THE NATIONAL COLOR

When the ceremony of escort of the national color is to take place, the color guard obtains the regimental color and takes its post with the color company prior to the regiment being formed. This is done informally. The regiment being formed and the entire color guard in position with the regimental color but without the national color, the regimental commander details a company to receive and escort the national color to its place. During the ceremony the regimental color remains with the color guard at its post with the regiment.

The band moves straight to its front until clear of the line of battalion commanders, changes direction, if necessary, and halts. The designated company forms column of threes (or fours) 15 paces in rear of the band with the color bearer in rear of leading platoon.

The escort then marches without music to the regimental commander's office or quarters and forms in line facing the entrance.

The color bearer, preceded by the senior platoon leader of the escort company and followed by a designated petty officer (sergeant) of the escort company, obtains the color.

When the color bearer returns followed by the platoon leader and the petty officer, he halts before the entrance, facing the escort. The platoon leader places himself on the right, and the petty officer on the left, of the color bearer. The escort then presents arms, and the music sounds **To the Color**. The platoon leader and the petty officer salute at the command of the company commander.

Arms are brought to the **order**; the platoon leader and the petty officer return to their posts in the company. The company is formed in column, the band taking post in front of the column. The color bearer places himself in the center of the space in rear of the regiment, the band playing. The march is conducted so that the escort arrives at a point 50 paces in front of the right of the regiment, and then passes parallel to its front. When the color arrives opposite the center of the regiment, the escort and band are formed in line facing the regiment. The color bearer, passing between the platoons, advances and halts 6 paces in front of the regimental commander.

The color bearer having halted, the regimental commander, who

prior to the arrival of the color bearer, has taken post 30 paces in front of the center of the regiment, faces about and commands: **PRESENT ARMS.** The commander of the center battalion commands: (1) **Present** (2) **Arms.** The other battalion commanders, successively from the center, and the escort commander bring their units to present arms. The regimental commander then faces to the front and salutes: the field music then sounds **To the Color;** and the regimental color renders the prescribed salute, while **To the Color** is being played.

The regimental commander then faces about and brings the regiment to the order and the color bearer rejoins the color guard (which has remained at its original post).

After the escort executes **order arms** at the command of its commander, it forms in column to the right and, preceded by the band marches to its place, passing around the left flank of the regiment.

The band plays until the escort passes the left of the line. It then returns to its post on the right, passing in rear of the regiment.

The regiment may be brought to rest when the escort passes the left of the line.

Escort of the national color is executed by a battalion according to the same principles as for a regiment.

ESCORTS OF HONOR

Escorts of honor are detailed for the purpose of receiving and escorting personages of high rank, civil or military. The troops detailed for this duty are selected for their military appearance and superior discipline.

The escort forms in line, opposite the place where the personage is to present himself, the band on the flank of the escort toward which it is to march. On the appearance of the personage, the escort is brought to attention and, when he has taken position from which to receive them, the honors due his rank are rendered. Ordinarily the person so honored will, at this time, inspect his escort. The escort then forms a column and takes up the march. The personage with his staff or retinue takes position in rear of the column. When the personage leaves the escort, line is again formed, and when he has taken position from which to receive them, the same honors are rendered as on his arrival.

When the position of the escort is at a considerable distance from the point where the personage is to be received, as for instance where a courtyard or wharf intervenes, a double line of sentinels facing inward, is posted from that point to the escort. The sentinels successively salute as the personage passes and then are relieved and join the escort.

An officer is designated to attend the personage and bears such message as he may desire to send to the commander of the escort.

FUNERAL ESCORT

The escort is formed opposite the place where the body of the deceased rests. The band or drum and bugle corps forms on the flank of the escort in the direction in which it is to march. Upon the appearance of the casket the command is presented. At the funeral of a person entitled to the honor, when arms are presented, **Flourishes** and **Ruffles** are sounded and the band plays the **National Anthem** or the drum and bugle corps sounds flourishes and ruffles, **To the Color**, or a **March**, according to the rank of the deceased. On conclusion of the musical honors, the band or drum and bugle corps plays an appropriate air.

Upon being brought to the order, the escort forms a column and when formed moves slowly off, the band or drum and bugle corps playing a funeral march. When the column arrives at the burial ground the escort is formed in line facing the grave. When the casket is removed from the caisson or hearse the escort presents arms and if the deceased is entitled to the honor, **Flourishes** and **Ruffles**, the **National Anthem**, **To the Color**, or a **March**, are again sounded. The band or drum and bugle corps plays an appropriate air while the casket is carried along the front of the escort and placed over the grave. When the casket is placed over the grave the escort is brought to the order and the band or drum and bugle corps ceases playing. Upon the completion of the funeral services the casket is lowered into the grave and the escort fires three volleys of blank cartridges. The bugler then sounds **Taps**. The band or drum and bugle corps and escort march off on the command of the commander of the escort. The band or drum and bugle corps does not play until it has left the enclosure.

CHAPTER XI

BUGLE CALLS AND DRILL SIGNALS

BUGLE CALLS IN GENERAL

Joseph Haydn, the celebrated musician, wrote the first bugle calls about 1793, but it was not until many years later that they were introduced into the service.

The music in the following pages gives the authorized bugle calls, drill signals, and the most common sound offs, inspection pieces, and marches used in the United States Marine Corps and Navy.

Bugle calls and drill signals will conform strictly to the music as herein printed and the various calls will be used only for the purpose indicated under the explanations and definitions. Particular attention must be given to time and all bugles should be maintained in the pitch of the Key of G (low pitch).

Most calls are sounded by one field music, as a rule the field music of the guard, but such calls as **Assembly, Reveille, Colors, Retreat, Adjutant's Call, To the Color, Flourishes, and Marches** are sounded by the field music united.

Bugle calls are classified as follows:

(a) Warning calls:

(1) **First Call, Guard Mounting, Dress Parade, Overcoats, Drill Call, Stable Call, Boat Call, Mess Call, Police Call, and Church Call.** These calls are always followed by **Assembly**.

(b) Formation calls:

(1) **Assembly and Adjutant's Call.**

(c) Alarm calls:

(1) **Fire Call and To Arms.**

(d) Service calls:

(1) **Reveille, Retreat, Call to Quarters, Tattoo, Taps, Sick Call, Recall, Officers' Call, Company Commanders' Call, First Sergeants' Call, School Call, General,** and all other miscellaneous calls not included above.

(2) **Mess Call, Church Call, and Police Call** are classed as service calls except when sounded as warning calls.

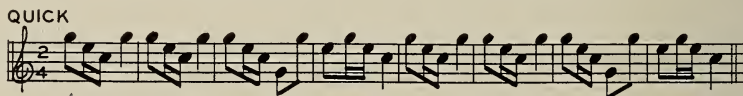
The numbers in parentheses after the name of each call refer to the number of the call in Ship and Gunnery Drills, U. S. N. 1927. The calls are designated by the name under which they are known in the Marine Corps. In some instances the same call is used by the Navy under a different name, and such name appears in brackets.

Notation of all service calls used in the Marine Corps follow in alphabetical order.

MARINE CORPS CALLS

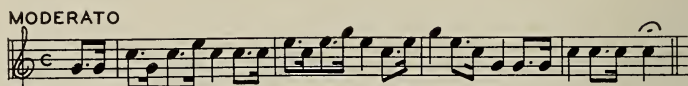
ADJUTANT'S CALL (66)

Announces that the adjutant is about to form the guard, battalion, or regiment. Immediately following the last note of this call the band or drum and bugle corps plays a march and all companies or details march on the line. **Adjutant's Call** follows **Assembly** at such interval as may be prescribed by the commanding officer.



ASSEMBLY (8)

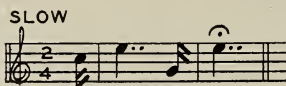
Sounded as a signal for assembly of companies or details at a designated place.



ATTENTION (67)

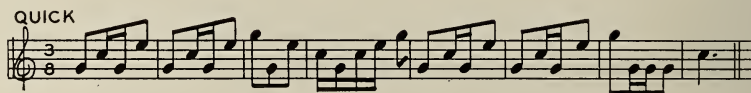
(Silence)

Sounded as a signal for everyone to stand at attention and maintain silence. Aboard ship, when sounded for a passing vessel, it is a positive command for every man in sight from outboard to stand at attention and face the passing vessel.



BOAT CALL

Sounded as a signal that a boat is about to dock at or depart from the post.



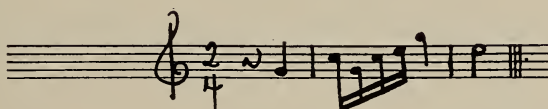
BOOTS AND SADDLES

(Flight Quarters)

Sounded as a signal in camp to saddle or harness animals in preparation to march.

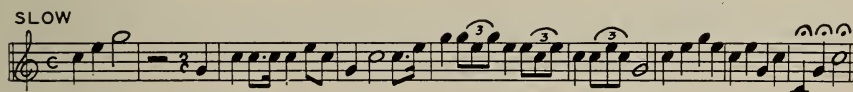


MOVIE CALL



CALL TO QUARTERS (63)

Sounded in barracks or in camp as a signal for all men not on duty or authorized to be absent to go to their quarters or tents. It is usually sounded about 5 minutes before **Taps**, depending on regulations. In such cases, **Tattoo** will usually be sounded one-half hour before **Taps**.



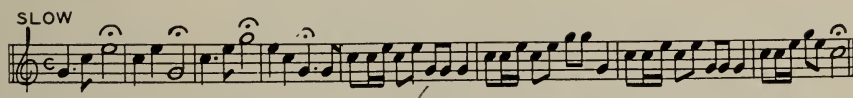
CARRY ON (19)

Sounded after **Attention** as a signal to resume conditions existing before **Attention** was sounded.



CHURCH CALL (34)

Sounded as a signal that divine service is about to be held. Aboard ship it is followed by the tolling of the ship's bell. It may also be used to form a funeral escort.



COMPANY COMMANDERS' CALL (62)

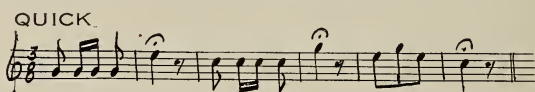
Sounded as a signal for company commanders to assemble at a previously designated place.



DRESS PARADE (64)

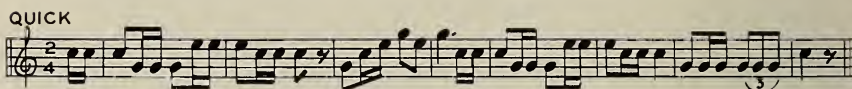
(Ship call—general muster)

Sounded as a warning signal for companies to form for dress parade. The signal for companies to fall in is **Assembly**.



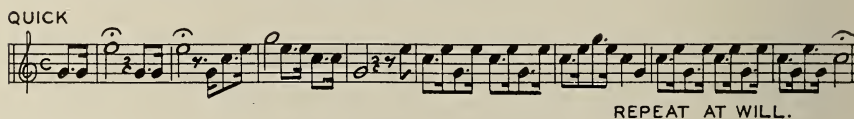
DRILL CALL (9)

Sounded as a warning to turn out for drill.



FIRE CALL (31)

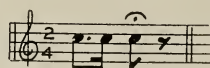
Sounded in case of fire, or fire drill, as a signal for general assembly. The call is usually followed by one or more blasts to designate the location of the fire as specified in fire orders. In a garrison it is customary to sound fire call inside the entrances of all buildings. The bugler then reports to the Officer of the Day. Aboard ship the call is sounded simultaneously with the ringing of the ship's bell. One blast, Fire forward; two blasts, Aft.



FIRST CALL FOR MESS

("Come to chow" or "Bumps")

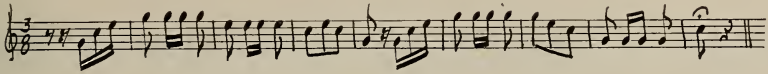
Sounded as a warning call, 5 minutes before **Mess Call**.



FIRST CALL (4)

Sounded as a warning signal for a roll call formation and for all ceremonies except guard mounting. It is also sounded 5 minutes before morning and evening Colors. The drum and bugle corps assembles at **First Call**.

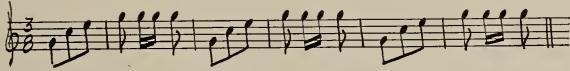
QUICK

**FIRST SERGEANT'S CALL (15)**

(Full Guard)

Sounded as a signal for first sergeants to report to the adjutant or sergeant major with guard reports or for orders and instructions.

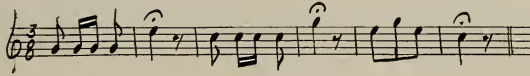
QUICK

**FULL DRESS (64)**

(Dress parade, ship call—general muster)

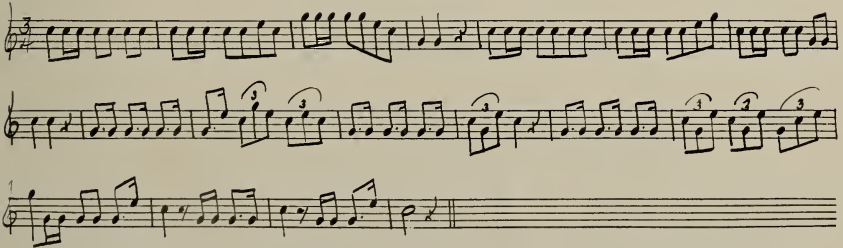
Sounded as notification that the formation about to follow will be in full dress.

QUICK

**GENERAL (65)**

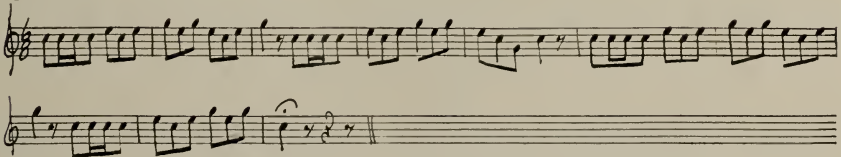
Sounded as a signal for striking tents in camp preparatory to marching.

QUICK

**GUARD MOUNTING (61)**

Sounded as a signal to prepare for guard mounting. It is followed by **Assembly**.

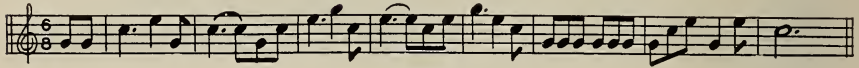
QUICK



INSPECTION ♩ (24)

Sounded as a signal to prepare for the commanding officer's inspection of troops, barracks, or camp. Also sounded on board ship as a signal to prepare for the captain's weekly inspection of crew, holds, and storerooms.

QUICK

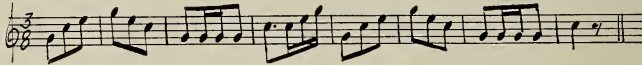


ISSUE (18)

(Provision Call)

Sounded as a signal that provisions are about to be served out. In camp, mess sergeants report to the supply sergeant with details for drawing rations. Also used on board ship as a signal to equip and provide boats for abandon ship.

QUICK

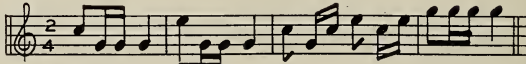


LIBERTY CALL (25)

(Liberty Party)

Sounded as a signal that men may leave the garrison or camp on authorized liberty. On board ship, sounded as a signal for the liberty party to form for inspection.

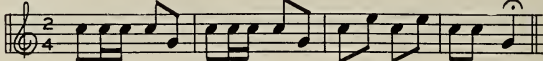
QUICK



MAIL CALL

Sounded as a signal that mail is ready for distribution.

QUICK

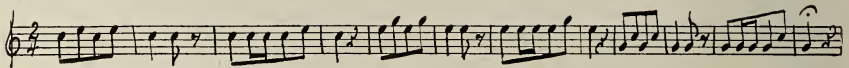


MESS CALL (17)

(Spread Mess Gear)

Sounded as a signal to assemble for breakfast, dinner, and supper. On board ship, to spread mess gear.

QUICK

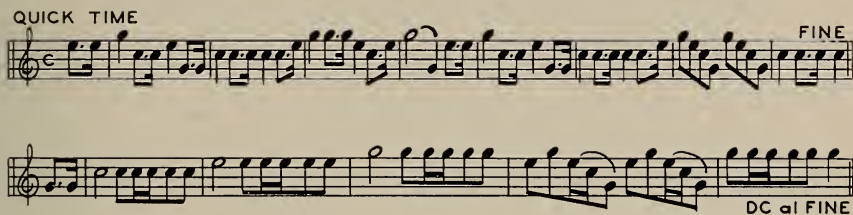


MORNING COLORS (5)

(To the Color)

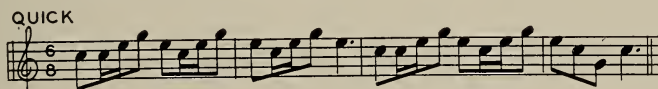
Sounded by the drum and bugle corps united at 8 o'clock each morning at all marine barracks, camps, naval stations, and aboard

ships of the Navy. The flag leaves the ground, or deck, at the first note, and it is quickly raised to the truck or peak. On board ship only the first part of the call is sounded. **To the Color** is sounded as a salute to the Colors, to the President of the United States, to the Vice President, ex-President, and foreign chief magistrates. (Music for drum and bugle corps see **To the Color** in Honors Chapter XII.)



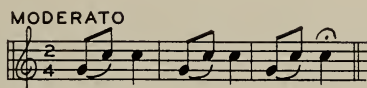
OFFICERS' CALL (7)

Sounded as a notification for all officers to report to the commanding officer. It is also used at other times to call all officers to assemble at a certain designated point. At many posts in the Marine Corps, **Officers' call** is sounded each morning for officers and men to assemble for "Office hours."



OVERCOATS

Sounded as a notification that the formation about to follow will be in overcoats.



PAY DAY

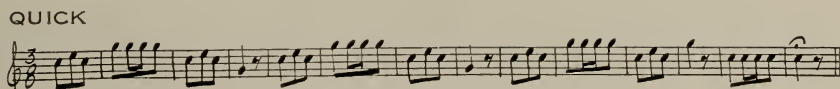
A march played to signal that the troops will be paid.



POLICE CALL (37)

(Extra duty men)

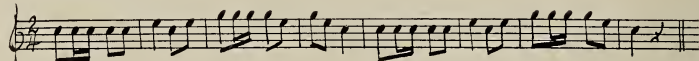
Sounded as a signal for police details to assemble at a place designated by the post or company police sergeant.



RECALL (11)

Sounded as a signal for certain duties to cease. Aboard ship the call is also used to recall men who are away from the ship at boat drill, swimming, or landing parties within bugle call.

MODERATO



RETREAT (6)

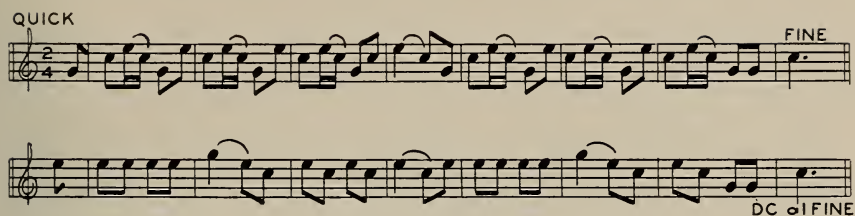
(Evening Colors)

Sounded by the drum and bugle corps united at sundown each day at all marine barracks, camps, naval stations, and aboard ships of the Navy. The flag leaves the truck or peak at the first note and is slowly lowered so as to reach the awaiting guard at the end of the last note of the call. At marine posts when evening parade is held and at naval stations or aboard ships of the Navy when a band is present in formation, the colors are not lowered during the sounding of **Retreat** by the field music. In this case the drum and bugle corps sounds **Retreat**, which is followed immediately by the playing of the **National Anthem** by the band. The flag leaves the truck or peak at the first note of the National Anthem and is lowered as described above. **Retreat** marks the end of the official day.

MODERATO
1ST BUGLE

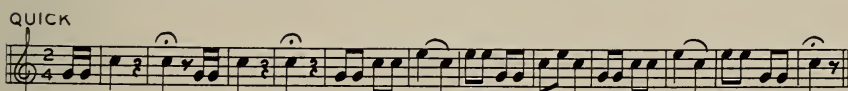
REVEILLE (1)

Sounded to awaken all men for morning roll call.



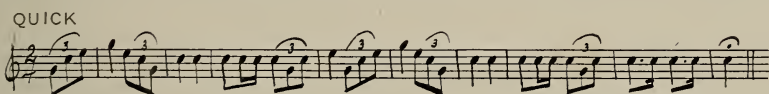
SCHOOL CALL (39)

Sounded as a signal that school is about to be held.



SICK CALL (13)

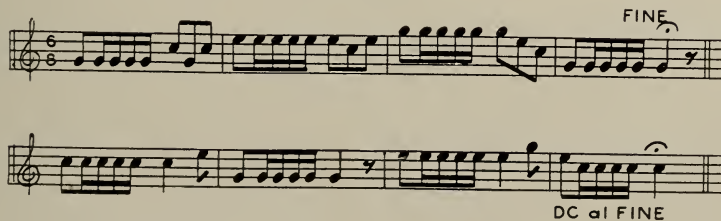
Usually sounded between 8 and 9 a. m. and about 1 p. m. as a signal for men requiring medical attention to report to the sick bay.



STABLE CALL (40)

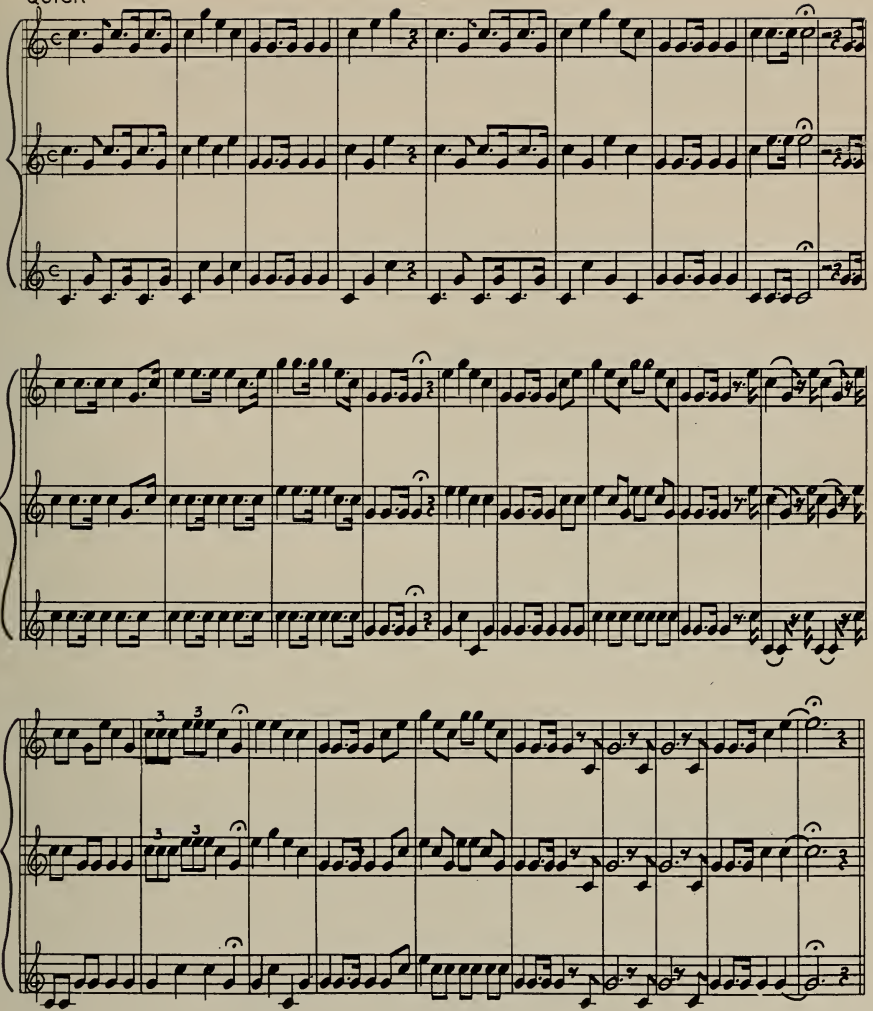
(Saluting gun crews to quarters)

Sounded as a signal in garrison or camp for men who have stable duty to perform to report to the stables.



(Torpedo Defense Quarters)

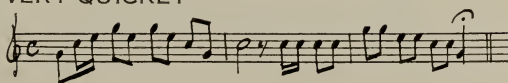
QUICK



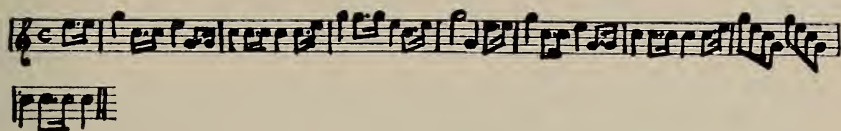
TO HORSE

Sounded as a signal for all mounted men to saddle horses and fall in mounted under arms with the least possible delay at a designated place. In extended order this signal is used to mount. (For mounted organizations only.)

VERY QUICKLY

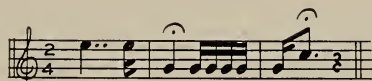


TO THE COLORS (NAVY)



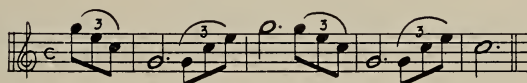
BELAY (41)

Sounded as a signal to countermand or revoke the call just preceding it.



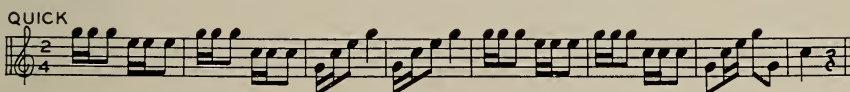
CALL ALL SIGNALMEN (47)

Sounded as a signal to call the signal crew to muster on the signal bridge.



CLEAN BRIGHT WORK (21)

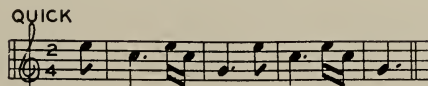
Sounded as a signal to clean assigned bright work.



COMMENCE FUELING (92)

(Commence firing)

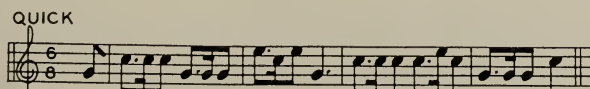
Sounded as a signal to begin fueling.



DISMISS (12)

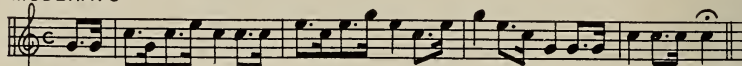
(Retreat from drill)

Sounded after **Secure** or sounded alone after drills as a signal to dismiss divisions.

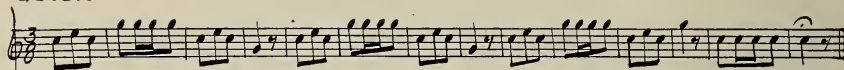


DIVISION (38)

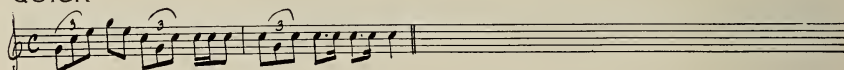
Sounded once (followed by one or more C notes to indicate division) as a signal to call a designated division to quarters.

MODERATO**EXTRA DUTY MEN (37)****(Police Call)**

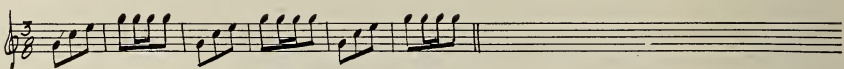
Sounded as a signal for extra-duty men to fall in at designated position.

QUICK**FLIGHT QUARTERS****(Boots and Saddles)**

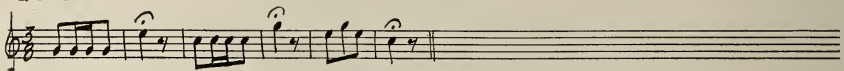
Sounded as a signal for all aviation crews to go to their stations.

QUICK**FULL GUARD (15)****(First Sergeant's Call)**

Sounded as a signal to call the Marine or Bluejacket guard to the quarterdeck.

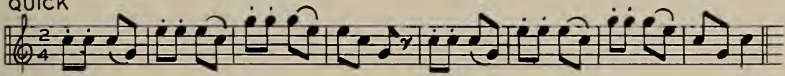
QUICK**GENERAL MUSTER (64)****(Dress Parade—Full Dress)**

Sounded as a signal for all divisions to assemble at general muster.

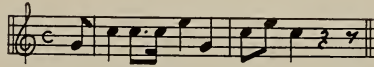
QUICK

GENERAL QUARTERS (29)

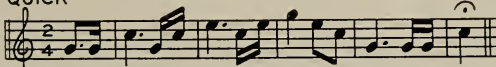
Sounded as a signal for every man to go to his station for general quarters.

QUICK**GO IN WATER (33)****(Overboard)**

Sounded after **Swimming Call** when the life guard boat is in the water in position, and the boom lowered, as a signal to go in the water.

**HAMMOCKS (20)**

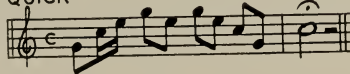
Sounded as a signal for every man using a hammock to fall in abreast his hammock and maintain silence.

QUICK**KNOCK OFF BRIGHT WORK (22)**

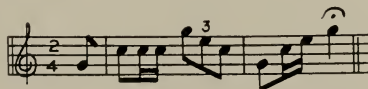
Sounded as a signal to stow away all cleaning gear.

MODERATO**KNOCK OFF FUELING (93)****(Cease Firing)**

Sounded as a signal to cease fueling.

QUICK**LIGHT SMOKING LAMP (26)**

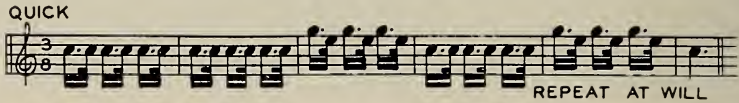
Sounded as a signal that permission is granted for the crew to smoke.



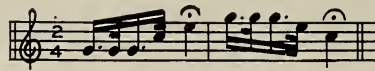
MAN OVER BOARD (72)

(Charge)

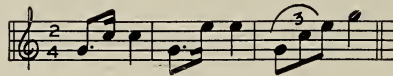
Sounded as a signal that there is a man over board. Life boat crew mans and lowers boat and life buoy guard drops buoy.

**MAN RANGE FINDERS (45)**

Sounded as a signal without designating notes to man all range finders. Followed by a number of C notes, it is a signal to man the range finder or range finders designated.

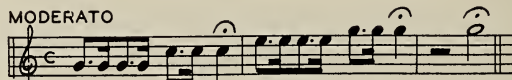
**MAN SEARCHLIGHTS (44)**

Sounded as a signal to man all searchlights. If followed by a number of C notes, it is a signal to man the searchlight or searchlights designated.

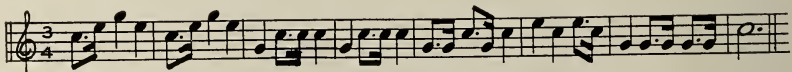
**MAN TORPEDO DEFENSE BATTERY (88)**

(On right into line, March)

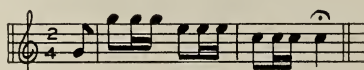
Sounded as a signal at general quarters to call the torpedo defense gun crews from reserve.

**MAIN BATTERY FIRE CONTROL EXERCISE (43)**

Sounded as a signal for fire control exercise, main battery, including range finders.

**OUT SMOKING LAMP (27)**

Sounded as a signal to knock off smoking.



SALUTING GUN CREWS TO QUARTERS (40)

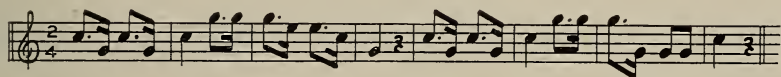
(Stable Call)

Sounded as a signal for saluting gun crews to make the necessary preparations to fire a salute.



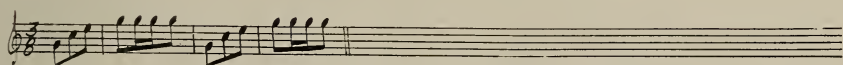
SECURE (10)

Sounded as a signal after battle or emergency drills to secure equipment.



SERGEANT'S GUARD (16)

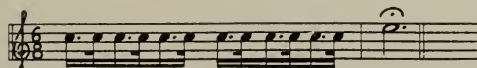
Sounded as a signal to call the guard of the day to the quarterdeck. (First two bars of **Full Guard** call.)



SET MATERIAL CONDITION (97)

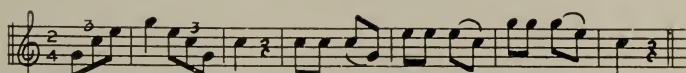
(Rally by Sections)

Sounded as a signal for all men to man their stations for damage control. This call followed by one blast is used for "Set Material Condition A" and followed by two blasts is for "Set Material Condition B."



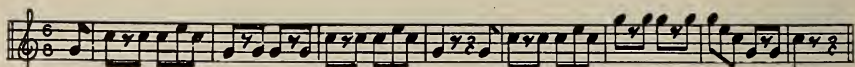
SURGEON'S PARTY (46)

Sounded as a signal to call dressing station crews and battle stretchermen to muster at the sick bay for instruction in first aid.



SWIMMING (32)

Sounded as a signal to prepare for swimming, put on trunks, etc.



TORPEDO DEFENSE FIRE CONTROL EXERCISE (42)

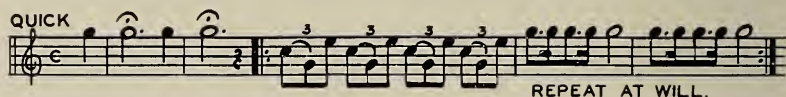
Sounded as a signal for fire control exercise, torpedo defense battery. When searchlights are to be included in the exercise, to be followed by call **Man Searchlights**.



TORPEDO DEFENSE QUARTERS (28)

(To Arms)

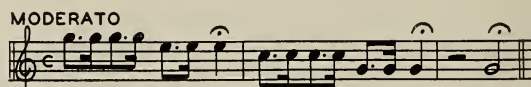
Sounded as a signal for torpedo defense crews to go to their stations.



TORPEDO DEFENSE BATTERY IN RESERVE (89)

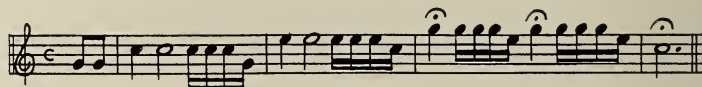
(On left into line, March)

Sounded as a signal at general quarters to send the torpedo defense battery into reserve.



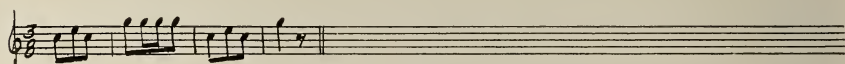
WATERTIGHT DOORS (23)

Sounded as a signal to secure the ship below the water line for the night, during maneuvers or fog.



WORKING PARTY (48)

Sounded as a signal to assemble a working detail. If necessary, to be followed by the required number of **C** notes to designate the number of hands to be furnished by each part of the ship.

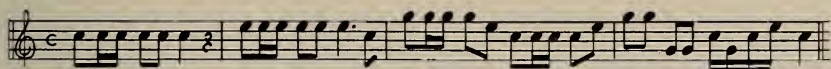


BOAT CALLS

The following calls are used to call away boat crews. If there is more than one boat of a kind, its number is indicated by the proper number of C notes following the call.

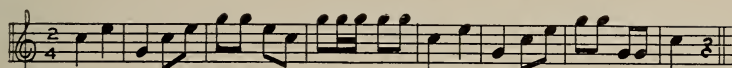
BARGE (53)

Sounded as a signal to call away the barge designated.



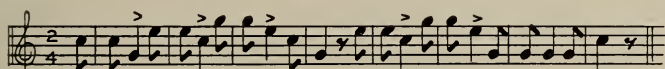
GIG (54)

Sounded as a signal to call away the gig designated.



MOTORBOAT (59)

Sounded as a signal to call away the motorboat designated.



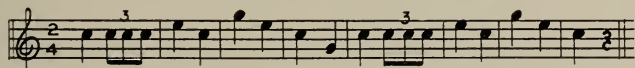
LAUNCH (50)

Sounded as a signal to call away the motor launch designated.



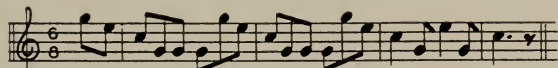
CUTTER (51)

Sounded as a signal to call away the cutter designated.



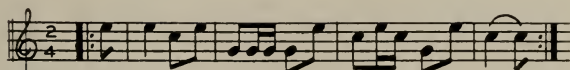
WHALE BOAT (52)

Sounded as a signal to call away the whale boat designated.



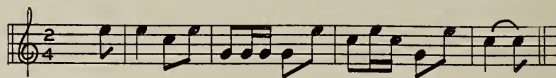
DINGHY (55)

Sounded as a signal to call away the dinghy designated. The call is sounded twice.

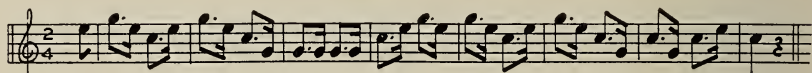


WHERRY (55)

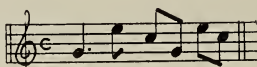
Sounded as a signal to call away the wherry designated. The call is sounded once.

**CALL AWAY ALL BOATS (56)**

Sounded as a signal to call away all boats for exercise or when all boats are to be used for landing or for an armed boat expedition.

**HOOK ON (57)**

Sounded as a signal to hook on and prepare for hoisting the boat, or boats, whose call precedes the hook-on. To hook-on all boats, sound **Away All Boats** and follow by **Hook On**.

**MAN THE BOAT FALLS (58)**

Sounded as a signal for all hands to man the boat falls.

**RACE BOAT CREW (60)**

Sounded as a signal to call away the race boat crew.

**DRILL SIGNALS**

A drill signal is a command transmitted by bugle and is used generally when the voice or arm signals are ineffective. Every common verbal command has a corresponding notation on the bugle. The field music will blow these signals only upon direct orders from the commanding officer.

Drill signals include both the preparatory commands and the commands of execution; the last note is the command of execution, the movement beginning the instant the signal for execution terminates.

When giving commands to troops it is usually best for the field music to face toward them. When a command is given by bugle, the chiefs of subdivisions give the proper command orally.

The drill signals should be taught in succession, a few at a time, until all the officers and men are thoroughly familiar with them; certain drill periods should be especially devoted to this purpose.

In the evolutions of large bodies of troops, subordinate commanders should cause their field musics to repeat the signals of the field music sergeant who accompanies the commanding officer.

The signals are sounded in the same order as the commands are prescribed in the various drill regulations.

The memorizing of drill signals is made easier by observing that all signals for movements to the right are given in the rising series of sounds, that the signals for the same movements to the left are corresponding signals in a descending series of sounds, changes of gait are all on the same sound. The signal **Rise** is in an ascending series, while that of **Lie Down** is in a descending series.

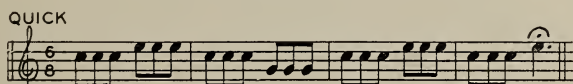
The use of the bugle to give commands to a fraction of a line is prohibited.

As a rule, bugle signals are not employed in the presence of the enemy.

The meaning of drill signals is sufficiently clear to require no explanation. Signals No. 76 and 77 are preparatory signals to march simultaneous movements by companies or battalions.

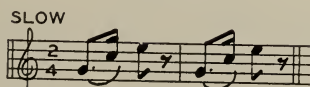
Notations of drill signals follow in alphabetical order.

AS SKIRMISHERS, MARCH (94)

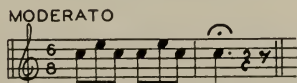


ATTENTION TO ORDERS (104)

(Rise)



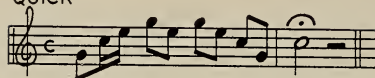
BATTALIONS (77)



CEASE FIRING (93)

(Knock off fueling)

QUICK



CHARGE (72)

(Man overboard)

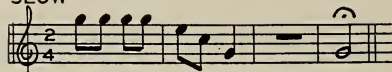
QUICK



REPEAT AT WILL.

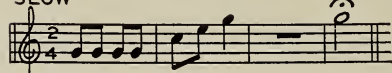
COLUMN LEFT, MARCH (83)

SLOW



COLUMN RIGHT, MARCH (82)

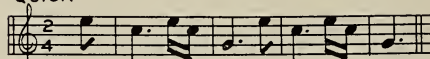
SLOW



COMMENCE FIRING (92)

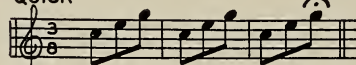
(Commence fueling)

QUICK



COMPANIES (76)

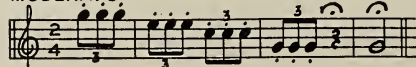
QUICK



COMPANY LEFT, MARCH (91)

(In Artillery, Platoons Left Turn)

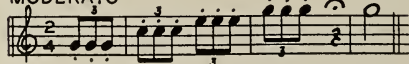
MODERATO



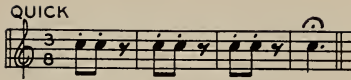
COMPANY RIGHT, MARCH (90)

(In Artillery, Platoons Right Turn)

MODERATO



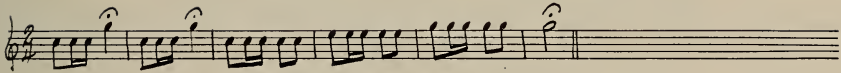
DOUBLE TIME (71)
(Bear a hand)



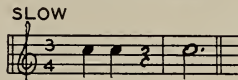
FACE TO THE REAR (99)



FIX BAYONETS



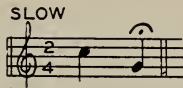
FORWARD, MARCH (68)
(Man the Drags)



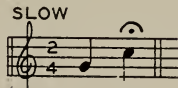
GUIDE CENTER (75)



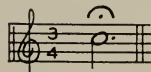
GUIDE LEFT (74)



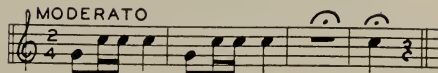
GUIDE RIGHT (73)



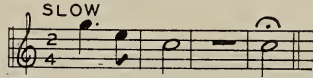
HALT (69)



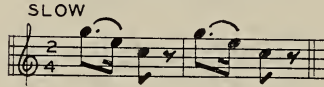
IN BATTERY (100)



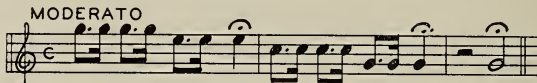
LEFT OBLIQUE, MARCH (85)



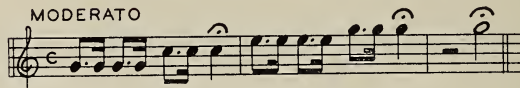
LIE DOWN (103)



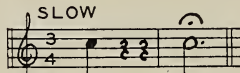
TORPEDO DEFENSE BATTERY IN RESERVE (89)



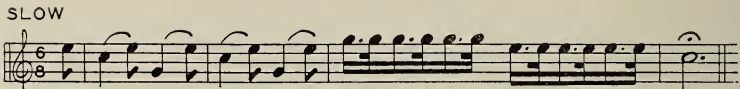
MAN TORPEDO DEFENSE BATTERY (88)



QUICK TIME, MARCH (70)

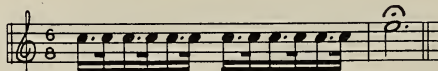


RALLY BY COMPANIES (96)

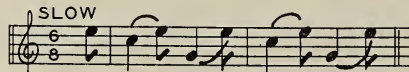


RALLY BY SECTIONS (97)

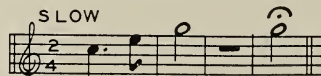
(Set Material Condition)



RALLY BY SQUADS (98)

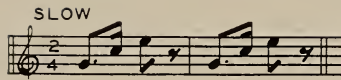


RIGHT OBLIQUE, MARCH (84)

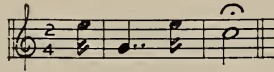


RISE (104)

(Attention to Orders)

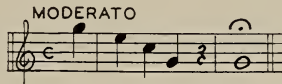


ROUTE STEP, MARCH (105)



BY THE LEFT FLANK, MARCH (79)

(In Artillery, Sections Left Turn, March)

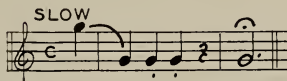


BY THE RIGHT FLANK, MARCH (78)

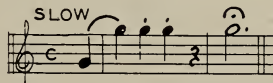
(In Artillery, Sections Right Turn, March)



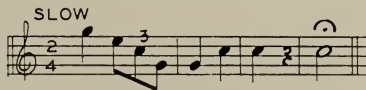
IN ARTILLERY, SECTIONS LEFT ABOUT, MARCH (81)



IN ARTILLERY, SECTIONS RIGHT ABOUT, MARCH (80)



TO THE REAR, MARCH (95)



CHAPTER XII

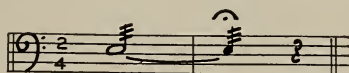
HONORS, SOUND OFFS, AND MARCHES FOR THE DRUM AND BUGLE

All field musics are instructed in the sounding of a number of marches. March music is played by the field musics. The time is 128 beats, or steps, to the minute quick time, and 180 beats, or steps, to the minute double time. Funeral marches are played in slow time, usually 60 beats, or steps, to the minute.

HONORS

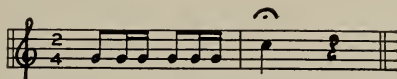
RUFFLE

A roll on the drum given as the bugle plays the flourish in rendering honors to a designated person. The number of ruffles depends on the rank of the official as prescribed by Navy Regulations.



FLOURISH

A measure and a half of music sounded on the bugle while the drum plays the ruffle for rendering honors to a designated person. The number of flourishes depends on the rank of the official as prescribed by Navy Regulations.



When the field musics render honors, the ruffles and flourishes shall be played as follows:

ONE RUFFLE AND FLOURISH

BUGLE

A musical score for four instruments: Bugle, Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals. All are in 2/4 time. The Bugle part consists of a flourish (G4-A4-B4-C5) with a fermata. The Snare Drum part consists of a ruffle (G2-A2-B2-C3) with a fermata. The Tenor Drum part consists of a ruffle (G2-A2-B2-C3) with a fermata. The Scotch Bass Drum & Cymbals part consists of a ruffle (G2-A2-B2-C3) with a fermata. The notation includes various drum symbols and cymbal marks (X) for the Tenor and Scotch Bass Drum & Cymbals.

TWO RUFFLES AND FLOURISHES

BUGLE

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Detailed description: This musical score is for a drum corps piece titled 'Two Ruffles and Flourishes'. It features four staves: Bugle (top), Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals (bottom). The Bugle part is in 2/4 time and consists of two ruffles and two flourishes. The Snare Drum part has a rhythmic pattern of eighth notes with accents. The Tenor Drum part has a pattern of eighth notes with 'X' marks indicating specific hits. The Scotch Bass Drum & Cymbals part has a pattern of eighth notes with 'X' marks and 'R L' indicating right and left cymbal hits.

THREE RUFFLES AND FLOURISHES

BUGLE

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Detailed description: This musical score is for a drum corps piece titled 'Three Ruffles and Flourishes'. It features four staves: Bugle (top), Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals (bottom). The Bugle part is in 2/4 time and consists of three ruffles and two flourishes. The Snare Drum part has a rhythmic pattern of eighth notes with accents. The Tenor Drum part has a pattern of eighth notes with 'X' marks indicating specific hits. The Scotch Bass Drum & Cymbals part has a pattern of eighth notes with 'X' marks and 'R L' indicating right and left cymbal hits.

FOUR RUFFLES AND FLOURISHES

BUGLE

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Detailed description: This musical score is for a drum corps piece titled 'Four Ruffles and Flourishes'. It features four staves: Bugle (top), Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals (bottom). The Bugle part is in 2/4 time and consists of four ruffles and two flourishes. The Snare Drum part has a rhythmic pattern of eighth notes with accents. The Tenor Drum part has a pattern of eighth notes with 'X' marks indicating specific hits. The Scotch Bass Drum & Cymbals part has a pattern of eighth notes with 'X' marks and 'R L' indicating right and left cymbal hits.

"THE PRESIDENT'S MARCH"

Played on rendering honors to the President of the United States or head of a foreign state.

QUICK TIME
BUGLES

The musical score is arranged in four systems, each with four staves. The top staff is for the piano (treble and bass clef). The second staff is for Snare Drums. The third staff is for Tenor Drums. The fourth staff is for Scotch Bass Drum & Cymbals. The score is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like 'X' and 'R'. The drum parts include specific notations for 'L' (left) and 'R' (right) strokes, as well as 'X' for cymbal hits. The piano part includes fingerings (e.g., 5, 7) and articulation marks.

SNARE DRUMS
L R R R R L L L R L L R R L R R R R L L L R L L R R L L R

TENOR DRUMS
X R X R L R X R L R X R L R L R L

SCOTCH BASS DRUM & CYMBALS
X R X R L R X R L R X R L R L R L

TO THE COLOR

QUICK TIME
BUGLES

SNARE DRUMS

L L L R R R L L L L R L R R R L R R L R L L R R R L L

TENOR DRUMS

X R L L R R L R X R L L R R L R L R L R X R L L R

SCOTCH BASS DRUM & CYMBALS

X R L L R R L R X R L L R R L R L R L R

FINE

LLRLRRR R LRRRLRL LRLLR R RL RRLRL

R L R X R L R L R L R X R L R R RRL

R L R X R L R L R L R X R L R R RRL

FINE X

DC

R R L R R L R R L R R L L R L R L R L R L R L R L R L R X

R L R R L R R L R L R R L R L R L R L R L R X

DC

DC

REGULATION "SOUND OFF"

The drum and bugle corps in place, upon the signal of the drum major, will play the three chords, each chord being held two beats in the normal playing time of the march to follow. After the third chord has been sounded the drum and bugle corps steps off simultaneously with the first bar of the march. Upon the completion of the march the drum and bugle corps will repeat the three chords.

The image shows a musical score for the first three measures of 'The Star-Spangled Banner'. It is arranged for four parts: 1st Bugle, 2nd Bugle, 3rd Bugle, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The 1st Bugle part starts with a treble clef and a key signature of one sharp. The 2nd and 3rd Bugle parts also start with a treble clef and a key signature of one sharp. The Drums part starts with a bass clef and a key signature of one sharp. The notation for the bugles consists of whole notes, while the drums part uses a combination of eighth and quarter notes with rests.

1ST BUGLE

2ND BUGLE

3RD BUGLE

DRUMS

THREE CHEERS "SOUND OFF"

[illegible]

MARCHES

[illegible]

SCOTCH BASS DRUM & CYMBALS

The musical score for "The Rose Tree" is presented in three systems, each with a vocal line (treble clef), a piano accompaniment line (bass clef), and a foot-tapping line. The key signature has one sharp (F#), and the time signature is 2/2. The first system is divided into two measures, labeled I and II. The second system contains two measures. The third system contains two measures. The foot-tapping line uses letters (L, R, X) and numbers (7, 15) to indicate the rhythm and foot placement. The piano accompaniment includes a 7-measure rest in the first measure of the first system and a 15-measure rest in the second measure of the first system.

The musical score for 'The Rose Tree' is presented on a three-staff system. The top staff is a treble clef melody. The middle staff is a bass clef accompaniment featuring a complex rhythmic pattern of eighth and sixteenth notes, with some triplets and a 7/8 time signature. The bottom staff is a bass clef accompaniment featuring a simpler rhythmic pattern of eighth and sixteenth notes, with some triplets and a 7/8 time signature. The score is divided into two systems by a double bar line. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The key signature is one flat (B-flat), and the time signature is 7/8. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like 'f' (forte) and 'p' (piano).

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (treble clef), a piano accompaniment line (bass clef), and a guitar line (bass clef). The vocal line features a melody with various note values and rests, ending with a double bar line and repeat dots. The piano accompaniment line provides harmonic support with chords and moving lines, also ending with a double bar line and repeat dots. The guitar line is written in a simplified notation using letters (R, L, X) and numbers (1, 2) to indicate fret positions and string numbers, with a final 'X' indicating a natural harmonic. The key signature is one flat (B-flat), and the time signature is 2/4.

[illegible]

FIFTH MARINES' MEDLEY

BUGLE

SNARE DRUM

LRRL LR L R L R RL LRRL LR L R L R RLLRRL R R RL R R RL

TENOR X DRUM L R X R L R X R L R L

SCOTCH BASS DRUM & CYMBALS

X R L R L °R L R °L °X

LRLRLRLR R R RL LRLRLRL LR LR RL LRLRLRL LR L RRL

R L R X R L R L R L R L R L

°X °X R L R L °R L R °L

LRLRLRLR LRLLR LR R LRRL LR L R L R RLLRRL

R L R L R L R X R L R X

R L R L °R L R X R L R L

LR L R L R RLLRRL R R RL R R RL LRLRLRLR R R RL

R L R X R L R L R L R L R X

°R L R °L °X °X °X X

OVER THERE by Geo. M. Cohan, copyright Leo Feist, Inc. Used by permission

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a treble and bass staff with a key signature of one flat (B-flat) and a common time signature. The melody is in the treble staff, and the bass staff provides a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final measure. The lyrics 'The Rose Tree' are written below the melody in the first system, and 'The Rose Tree' is written below the melody in the second system. The lyrics 'The Rose Tree' are written below the melody in the third system.

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble and bass staff with a key signature of one flat (B-flat) and a 2/2 time signature. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The lyrics 'The Rose Tree' are written below the bass staff, aligned with the notes. The score is written in a clear, legible font, and the musical notation is standard for a piano or voice accompaniment.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains measures three through five of the melody and the second measure of the bass line. The third system contains measures six through seven of the melody and the third measure of the bass line. The melody is written in a treble clef with a key signature of one flat (B-flat). The bass line is written in a bass clef with a key signature of one flat (B-flat). The melody features a variety of note values, including eighth, quarter, and half notes, as well as rests. The bass line consists of a simple harmonic accompaniment using eighth and quarter notes. The lyrics 'The Rose Tree' are written below the bass line, with the words 'The', 'Rose', 'Tree', 'The', 'Rose', 'Tree' corresponding to the first six measures of the melody. The lyrics 'The Rose Tree' are also written below the bass line, with the words 'The', 'Rose', 'Tree' corresponding to the last three measures of the melody. The score is divided into two parts, I and II, with a double bar line separating them. Part I covers measures 1 through 5, and Part II covers measures 6 through 7. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 2/4. The melody is written in a treble clef, and the bass line is written in a bass clef. The lyrics are written below the bass line. The score is divided into two parts, I and II, with a double bar line separating them. Part I covers measures 1 through 5, and Part II covers measures 6 through 7. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 2/4. The melody is written in a treble clef, and the bass line is written in a bass clef. The lyrics are written below the bass line.

GALLANT AND GAY WE'LL MARCH AWAY John Philip Sousa

BUGLE

Musical score for Bugle, Snare Drum, and Tenor Drum. The Bugle part is in 7/8 time. The Snare Drum and Tenor Drum parts are in 2/4 time. The Snare Drum part includes a 'SCOTCH BASS DRUM & CYMBALS' section.

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Musical score for Bugle, Snare Drum, and Tenor Drum. The Bugle part is in 7/8 time. The Snare Drum and Tenor Drum parts are in 2/4 time. The Snare Drum part includes a 'SCOTCH BASS DRUM & CYMBALS' section.

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Musical score for Bugle, Snare Drum, and Tenor Drum. The Bugle part is in 7/8 time. The Snare Drum and Tenor Drum parts are in 2/4 time. The Snare Drum part includes a 'SCOTCH BASS DRUM & CYMBALS' section.

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Musical score for Bugle, Snare Drum, and Tenor Drum. The Bugle part is in 7/8 time. The Snare Drum and Tenor Drum parts are in 2/4 time. The Snare Drum part includes a 'SCOTCH BASS DRUM & CYMBALS' section.

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

BUGLES

11

NOTE.—X in snare drum part means hit left stick with the right.

LET'S HURRAH! WE ARE ALMOST THERE!

John Philip Sousa

1ST BUGLE

2ND BUGLE

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

LITTLE DROPS OF WATER

BUGLES

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

The musical score for "Little Drops of Water" is presented in four systems. Each system consists of a melodic line (top staff) and a bass line (bottom staff). The bass line includes drum notation and rhythmic patterns.

System 1:

- Melodic Line:** Treble clef, key of G major (one sharp), 6/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).
- Bass Line:** Bass clef, 6/8 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half). Drum notation: L, R, RLLR, RL, LR, RLLR, L, R, RL, LR, RL, LR, RL, LR, L.

System 2:

- Melodic Line:** Treble clef, key of G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).
- Bass Line:** Bass clef, 6/8 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half). Drum notation: R, RLLR, L, R, RLLR, L, RL, RRL, RL, LR, RLLR, L, LR, RLLR, RL.

System 3:

- Melodic Line:** Treble clef, key of G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).
- Bass Line:** Bass clef, 6/8 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half). Drum notation: LR, R, R, RL, LR, RL, LR, RL, LR, L.

System 4:

- Melodic Line:** Treble clef, key of G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).
- Bass Line:** Bass clef, 6/8 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half). Drum notation: R, RLLR, L, R, RLLR, L, RL, RRL, RL, LR, RLLR, RL, LR.

ON LAND AND SEA

John Philip Sousa

1ST BUGLE

2ND. BUGLE

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

The musical score is arranged in three systems, each with five staves. The top two staves are for the 1st and 2nd Bugles. The third staff is for the Snare Drum, the fourth for the Tenor Drum, and the fifth for the Scotch Bass Drum & Cymbals. The notation includes various rhythmic patterns, rests, and dynamic markings. The drum parts are written in a simplified manner using letters (R, L, X) and numbers (7, 11) to indicate specific drumming techniques. The Scotch Bass Drum & Cymbals part includes cymbal rolls and other rhythmic effects.

System 1:

- 1st Bugle: Melodic line with eighth and sixteenth notes.
- 2nd Bugle: Similar melodic line, slightly lower.
- Snare Drum: Rhythmic pattern with eighth notes and rests.
- Tenor Drum: Rhythmic pattern with eighth notes and rests.
- Scotch Bass Drum & Cymbals: Rhythmic pattern with eighth notes and rests.

System 2:

- 1st Bugle: Melodic line with eighth and sixteenth notes.
- 2nd Bugle: Similar melodic line, slightly lower.
- Snare Drum: Rhythmic pattern with eighth notes and rests.
- Tenor Drum: Rhythmic pattern with eighth notes and rests.
- Scotch Bass Drum & Cymbals: Rhythmic pattern with eighth notes and rests.

System 3:

- 1st Bugle: Melodic line with eighth and sixteenth notes.
- 2nd Bugle: Similar melodic line, slightly lower.
- Snare Drum: Rhythmic pattern with eighth notes and rests.
- Tenor Drum: Rhythmic pattern with eighth notes and rests.
- Scotch Bass Drum & Cymbals: Rhythmic pattern with eighth notes and rests.

BUGLE

2

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

I

II

SEA SOLDIERS

John Philip Sousa

BUGLES

The musical score is for the piece "Sea Soldiers" by John Philip Sousa, specifically the "Bugles" section. It is written in 2/4 time and consists of four systems of staves. The top staff is for the Bugles, the second for the Snare Drum, the third for the Tenor Drum, and the fourth for the Scotch Bass Drum & Cymbals. The Snare Drum part includes a key signature change to one sharp (F#) in the second system. The Tenor Drum part includes a key signature change to one flat (Bb) in the third system. The Scotch Bass Drum & Cymbals part includes a key signature change to one sharp (F#) in the third system. The score includes various drum notations such as "L" for left, "R" for right, "X" for cymbal, and "11" for snare drum. The first system has four measures. The second system has five measures, with a repeat sign at the end. The third system has four measures. The fourth system has five measures, with a repeat sign at the end. The score is arranged in a grand staff format with four systems of staves.

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

System 1:

- Measure 1: L R L R L
- Measure 2: R R L L R R L
- Measure 3: L R L R L
- Measure 4: R R L L R R L

System 2:

- Measure 1: L R L R L
- Measure 2: R R L L R R L
- Measure 3: L R L R L R L R
- Measure 4: L R A L
- Measure 5: L R L R

System 3:

- Measure 1: L R L R
- Measure 2: L R L R
- Measure 3: R L A L L R L R
- Measure 4: L R L R

System 4:

- Measure 1: L R L R
- Measure 2: L R R L
- Measure 3: L R A L L R L R
- Measure 4: L R A L L R L R
- Measure 5: L R A L L R L R

THERE SHE GOES

BUGLE

SNARE DRUM

L R RLLR L R RLLR L R RLLR LR RL LRRL L

TENOR DRUM

X R L R L R L R X

SCOTCH BASS DRUM & CYMBALS

X R L R L °R L R °L

R RLLR L R RLLR L RLR RL RL LR L LR RR

R L R L °R L °° X °° X

°R L °° X °° X

L R RR L R L RLR RLRL LR RLLR RR

R 7 7 R L °R L R °L

R L °R L R °L

L R RR L R L RLR RLRL LR RR LR

R 7 7 R L °R L °° X °° X

R L °R L R °L

NOTE.—X in snare drum part means hit left stick with the right.

This page of musical notation is for a piano piece, featuring a grand staff with five systems. The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings like 'ff' and 'f'. Below the staves, there are rhythmic patterns and fingerings indicated by letters (R, L, X) and numbers (1-7).

WITH STEADY STEP—Continued

RLRRLRL LR LR L RLRRLRL LR LR L RLRRLRL LR LR L

L R X R L R X R L R X R L R L

RLRRLRL LR LR L RLRRLRL LR LR L RLRRLRL LR

R L R X R L R X R L .. X

[illegible]

YOU'RE IN THE ARMY NOW

BUGLE

The musical score is for the piece "YOU'RE IN THE ARMY NOW" and is specifically for the "BUGLE" section. It is written in 6/8 time. The score consists of four systems, each with four staves. The top staff is for the Bugle, the second for the Snare Drum, the third for the Tenor Drum, and the fourth for the Scotch Bass Drum & Cymbals. The drum notation includes various rhythmic patterns, rests, and dynamic markings. The Tenor Drum part includes a "X" marking, likely indicating a cymbal crash. The Scotch Bass Drum & Cymbals part includes "X" and "°" markings, indicating specific drum and cymbal techniques. The score is divided into two main sections, I and II, which are repeated. The first system covers measures 1-4, the second system covers measures 5-8, the third system covers measures 9-12, and the fourth system covers measures 13-16. The notation is complex, with many eighth and sixteenth notes, and rests, indicating a fast and rhythmic piece.

BUGLE

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

System 1 (Measures 1-4):

- Snare Drum: L R LLRRL RRL LR RLLR L R L RRL RRL LR RL R L
- Tenor Drum: X R L R L R L R L R L R L R L R L
- Scotch Bass Drum & Cymbals: R L R L R L R L R L R L R L R L

System 2 (Measures 5-8):

- Snare Drum: RL RRL L RL RRL L R RLLR RL R R L R R L
- Tenor Drum: R L R L R L R L R L R L R L R L
- Scotch Bass Drum & Cymbals: R L R L R L R L R L R L R L R L

System 3 (Measures 9-12):

- Snare Drum: R RLLR RL R R L R RL R RL R R L R L RRL L
- Tenor Drum: R L R L R L R L R L R L R L R L
- Scotch Bass Drum & Cymbals: R L R L R L R L R L R L R L R L

System 4 (Measures 13-16):

- Snare Drum: RL RRL L RL RRL L R RLLR RL R R L R R L
- Tenor Drum: R L R L R L R L R L R L R L R L
- Scotch Bass Drum & Cymbals: R L R L R L R L R L R L R L R L

FUNERAL MARCHES

John Philip Sousa

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NOTE.—Crosses may be substituted for the twirls in the last strain if less flash is desired.

FUNERAL MARCH NO. 1—Continued

The musical score is written for a grand staff (treble and bass clefs) in 2/2 time. It consists of four systems of music. The first system shows a simple melody in the treble and a bass line with chords. The second system introduces a piano (*p*) dynamic and more complex bass line patterns. The third and fourth systems continue the melody and bass line with various rhythmic patterns and dynamics.

System 1:

- Treble: Melody with eighth and sixteenth notes.
- Bass: Chords with fingerings R, L, R, X. Pedal points marked with double dots (..) and X.

System 2:

- Treble: Melody with a piano (*p*) dynamic marking.
- Bass: Complex patterns with slurs and fingerings R, L, R, X. Includes markings like 11, 7, and 2.

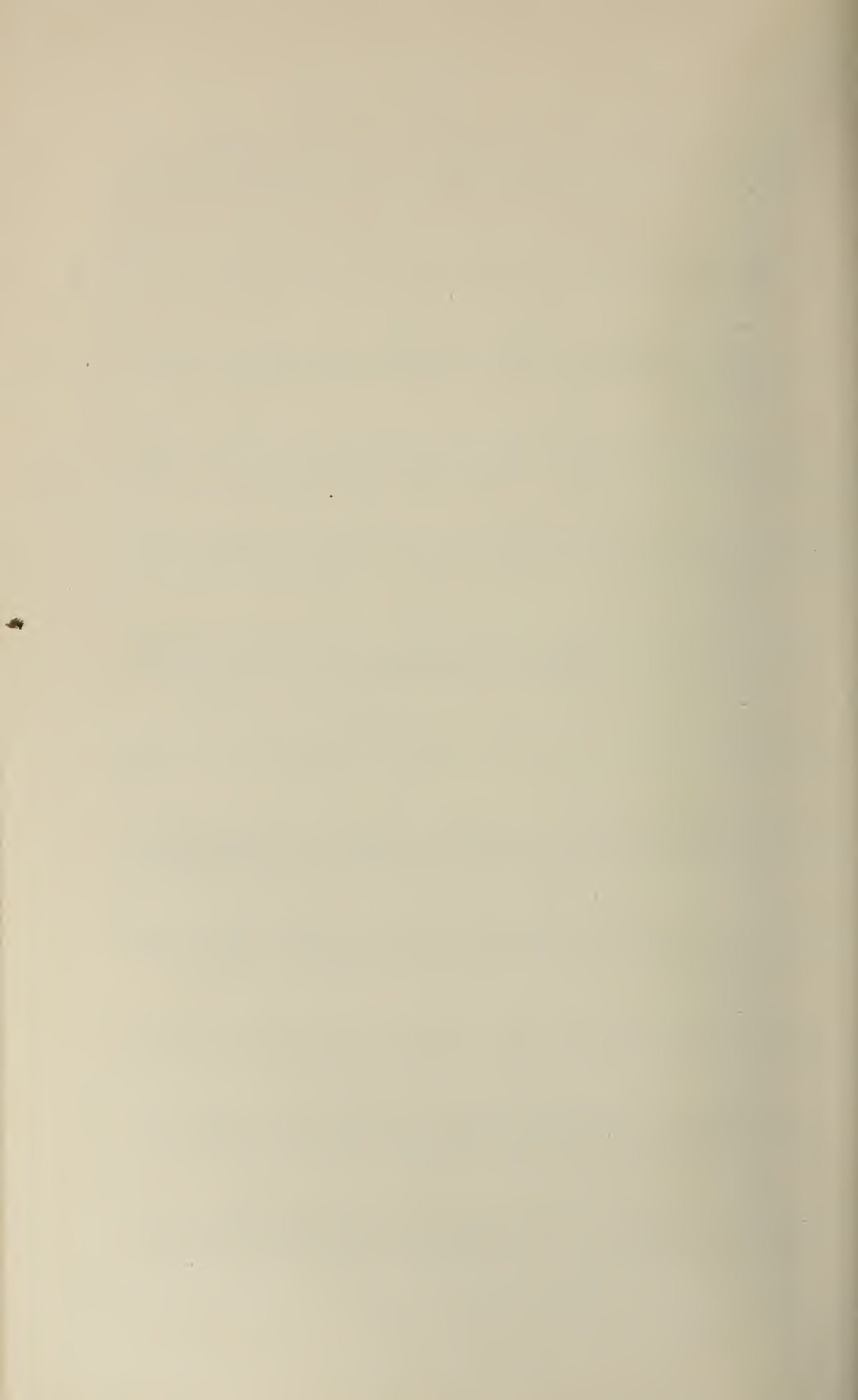
System 3:

- Treble: Melody with eighth and sixteenth notes.
- Bass: Complex patterns with slurs and fingerings R, L, R, X. Includes markings like 7, 2, and 11.

System 4:

- Treble: Melody with eighth and sixteenth notes.
- Bass: Complex patterns with slurs and fingerings R, L, R, X. Includes markings like 7, 2, and 11.

DRUM MARCHES



NEPTUNE

F. W. Lusby

L R L RLLRL LRLRRRLRL LRLR L RLLRL RLRLRL
 RLRLRLRL LRLRL L LR RLLRL LR L RLLRL RL RLLRLRLRLRL
 RLRLRLRL RL RLLRL RL RLLRL RL RLRLRLRL LRLRLRL RL
 LRLRLRL RL RLRLRL LRLRLRL RLRLRL RLRLRL RLRLRL
 RLRLRL RLRLRLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

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THE GUARD OF THE STANDARD

F. W. Lusby

L RLLRL RLRL RLRL L RLRL RLRL RLRLRLRL
 L RL LR RL LR L RRL RL LRLRLRLRL LRLRL RLRL L
 RRL RL LRLRLRLRL LRLRL RLRL R RLRL LR RLRL
 LRLRL RLRL LRLRLRLRL LRLRL RLRL LRLRL RLRL
 LRLRL RLRL LRLRLRLRL LRLRL RLRL LRLRL RLRL

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NOTE.—X means stick beat, that is: strike the left stick with the right.

DOUBLE TIME MARCHES

DOUBLE TIME MARCH NO. 1

SNARE DRUM >

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

The musical score is written for three percussion instruments: Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals. It is in 2/4 time and consists of four measures. The Snare Drum part has a melodic line with accents and slurs. The Tenor Drum and Scotch Bass Drum & Cymbals parts provide a steady rhythmic accompaniment with 'R' marks indicating specific beats.

NOTE.—Double Time March No. 1 is intended for the drum and bugle corps either at a halt or in marching. Particular care should be taken that the time be steady and at the rate of about 180 steps to the minute.

DOUBLE TIME MARCH NO. 2 (POP GOES THE WEASEL)

NOTE.—Double Time March No. 2 is intended for the drum and bugle corps when standing. After the drum and bugle corps has wheeled out of column and takes position opposite the reviewing officer, the troops are to pass in double time, after having passed in quick time.

BUGLES

The musical score is arranged in four systems, each with four measures. The top staff is for Bugles (treble clef, 6/8 time). The second staff is for Snare Drums (bass clef, 6/8 time). The third staff is for Tenor Drum (bass clef, 6/8 time). The fourth staff is for Scotch Bass Drum & Cymbals (bass clef, 6/8 time). The score includes various drum notations such as R (right), L (left), LLR (left-left-right), and RRL (right-right-left), as well as X (hit the left stick with the right) and 5 (five strokes). The bottom two systems include a 2/2 time signature change in the third measure.

BUGLES

SNARE DRUMS

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

NOTE.—X in snare drum part means hit the left stick with the right.

INSPECTION PIECES

Waltz
BUGLE

GENERAL Mc DOUGAL

John Philip Sousa

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

f

DC al \curvearrowright

DC al \curvearrowright

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MONTGOMERY GUARDS

BUGLES

SNARE DRUMS

3/4 4/4

R R LLR L RRL RRLR LRL RLLR RL LR RL LRL RLLR RL R R RL

TENOR DRUM

X R R X R R X R L R L R X R R X R R X

SCOTCH BASS DRUM & CYMBALS

X .. *eeee* .. *eeee* .. *ee* X .. *ee* X .. *eeee* .. *eeee*

LRL LRRL RL LR L R LLR L RRL RRL R LRL RLLR RL LRRL

R L R L X R R X R R X R L R L R X

.. X .. X X .. *eeee* .. *eeee* .. X .. X .. X

I II

LRL RLLR RL R RRL LRL RLLR LR R LR R RLLRRL

R R X R R X R L R L X L X L X .. *eeee*

.. *eeee* .. *eeee* .. X .. X X X X .. *eeee*

3 5 9

RRL RRLR LLLR LLR L RL LR RL LRL RRL R R RL LLR LLRL

.. *eeee* R L R L R X .. *eeee* .. *eeee* R L R

.. *eeee* .. X .. X .. *eeee* .. *eeee* .. X ..

MONTGOMERY GUARDS—Continued

RL R RLLRLRL RRLRLRL R LLR LLR L RL LR RL LRL LRRL

L X .. *eee* .. *eee* R L R L R X .. *eee*

°X X .. *eee* .. *eee* .. °X .. °X .. X .. *eee*

I II

RR RL LLRLRL RL R RL R RLLRLRR RLRLRL LRLRL LR

.. *eee* R L R L X L X RR X RR X R L R

.. *eee* .. °X .. °X X °X X .. *eee* .. *eee* .. °X ..

RLLR R RLLRL R RRL LRLRLRL LR RL LRLRLRL RLRLRL

L R X R R X R R X R L R L X R R X R R X

°X .. X .. *eee* .. *eee* .. °X .. °X X .. *eee* .. *eee*

I II

LRLRLR RLLR R RLLRL R RRL LRLRLRL LR RL LR

R L R L R X R R X R R X R L R L X L X

.. °X .. °X .. X .. *eee* .. *eee* .. °X .. °X X °X X

The image shows a musical score for a piece titled "The Girl on the Train". The score is written on three staves. The top staff is a melody in treble clef, 3/4 time, with a key signature of one sharp (F#). The middle staff is for the Snare Drum, and the bottom staff is for the Tenor Drum. Both drum parts are in 3/4 time. The Snare Drum part includes a key signature change to one sharp (F#) in the fourth measure. The Tenor Drum part includes a key signature change to one sharp (F#) in the fourth measure. The score is divided into four measures, each containing a melody line, a snare drum line, and a tenor drum line. The snare drum line includes a key signature change to one sharp (F#) in the fourth measure. The tenor drum line includes a key signature change to one sharp (F#) in the fourth measure. The title "THE GIRL ON THE TRAIN" is written in a stylized font at the top of the page.

THE GIRL ON THE TRAIN

3/4

SNARE DRUM

3/4

TENOR DRUM

3/4

SCOTCH BASS DRUM & CYMBALS

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures, the second system contains the next two measures, and the third system contains the final measure. The notation includes a treble and bass staff with a grand staff bracket. Fingerings are indicated by numbers 1-5. Rhythmic values are shown with note heads and stems. The key signature has one flat (B-flat). The time signature is 2/4. The score concludes with a repeat sign and a final measure.

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part includes a rhythmic pattern (L for left hand, R for right hand) and a fingered bass line. The first system shows the beginning of the song, with the piano part starting on a low note and moving up. The second system shows the continuation of the melody, with the piano part moving up and down. The third system shows the end of the song, with the piano part moving up and down. The score is written in a simple, clear style, suitable for a children's songbook.

The musical score for "The Rose Tree" is presented on three systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand. The second system continues the vocal line with a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same eighth-note pattern and melody. The third system concludes the piece with a whole note G4. The piano accompaniment ends with a final chord. The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics "The Rose Tree" are written below the vocal line.

9

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM

R R LLRR L RL RLL L LLRR L RLL R LLR RL

X R R X B R X R L B L R X

X .. *eeee* .. *eeee* .. °X .. °X .. X

LRR RLLR RLL LRRRL R R R

R R X R R X R L R L X

.. *eeee* .. *eeee* .. °X .. °X X

R LLRR L RL RLL R LLRR L RLL R LLR RL

R R X R R X R L R L R X

.. *eeee* .. *eeee* .. °X .. °X .. X

LRR RLLR RLL LRRRL R R L R L

R R X R R X R L R L X X

.. *eeee* .. *eeee* .. °X .. °X X X

SLEEP, BABY, SLEEP—Continued

The musical score is organized into four systems, each containing three staves: a vocal line (treble clef), a piano accompaniment (bass clef), and a bass line (bass clef). The time signature is 2/2.

System 1:

- Vocal:** Four measures of a simple melody.
- Piano:** Right hand plays eighth notes. Left hand plays a pattern of eighth notes with a 'c' above the first two measures.
- Bass:** Single notes with 'c' or 'x' above them.

System 2:

- Vocal:** Four measures, including a half note in the third measure.
- Piano:** Similar to System 1, but with a 'c' above the first two measures.
- Bass:** Single notes with 'c' or 'x' above them.

System 3:

- Vocal:** Four measures of a simple melody.
- Piano:** Similar to System 1, but with a 'c' above the first two measures.
- Bass:** Single notes with 'c' or 'x' above them.

System 4:

- Vocal:** Four measures, ending with a half note and a fermata.
- Piano:** Similar to System 1, but with a 'c' above the first two measures.
- Bass:** Single notes with 'c' or 'x' above them.

Dynamic markings include *DS al* (Dolce, Sostenuto) in the final measure of the fourth system.

DRUM AND BUGLE PARTS OF BAND MARCHES

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of six measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef. The sixth measure has a treble clef and a bass clef. The lyrics are written below the bass staff. The lyrics are: 'The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree'. The lyrics are written in a stylized font. The lyrics are written in a stylized font. The lyrics are written in a stylized font. The lyrics are written in a stylized font. The lyrics are written in a stylized font. The lyrics are written in a stylized font.

THE AMERICAN BUGLER—Continued

The musical score is divided into four systems, each with a grand staff (treble and bass clefs) and a right-hand part. The piano part includes fingerings (e.g., 7, 9, 2) and articulations (e.g., accents, slurs). The right-hand part includes rhythmic notation and fingerings (e.g., RRLLR L, R L R L). The score is divided into two sections, I and II, with a repeat sign at the end of section II.

System 1:

Piano part: RRLLR L R L R L R L RRLLRRL LRRLLR L R L R RL

Right-hand part: L R R L R X R L L R R L

System 2:

Piano part: R R L RRLRL L R RLRL L R LRRLRL LRR LR L R RLRL L

Right-hand part: R X R L L R R L R X R L

System 3:

Piano part: R RLRL L R LRRLRL RL R R LR L R LR L R LR L

Right-hand part: L R R L R X R L L R R L

System 4:

Piano part: R L R L R LR L R LR L R LRRLRL RL R RL LR

Right-hand part: R X R L R L R L R X R X

March

CAPTAIN ANDERSON

J. O. Brockenshire

BUGLES

3

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

LRRLRRL LRRLRRL LR R R L R L R R R L R L R R

R L R L R L R X R L R X R L R X

R L °R L R X R L R L °R L R °L

I II

R L R R L R R L L R R L R R L R R L L R R L R R L

R L R L R L R X R X R L R L

R L R L °R L R °L R °L R L R L

LRRLRRL LRRLRRL LRRL R R L R R L LRRL R R L R R L LRRLRRL

R L R L R L R L R L R L R X R L

°R L R °L R L R L °R L R X R L

CAPTAIN ANDERSON—Continued

First system of musical notation. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a complex accompaniment with many sixteenth notes. Fingering numbers 7 and 9 are indicated above certain notes. Rhythmic notation 'R' and 'L' is placed below the bass staff notes. A sequence of letters 'L R R L L R R L' is written below the first six measures of the bass staff.

Second system of musical notation. It begins with a repeat sign and a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. Measure numbers 31 and 32 are indicated. The notation includes various musical symbols like accents and slurs. Rhythmic notation 'R' and 'L' is present, along with 'X' marks. A sequence of letters 'L R R L L R R L' is written below the first six measures of the bass staff.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. Fingering numbers 7 and 9 are indicated. Rhythmic notation 'R' and 'L' is present, along with 'X' marks. A sequence of letters 'L R R L L R R L' is written below the first six measures of the bass staff.

Fourth system of musical notation. It ends with a double bar line and a repeat sign. Measure numbers 32 and 33 are indicated. The notation includes various musical symbols like accents and slurs. Rhythmic notation 'R' and 'L' is present, along with 'X' marks. A sequence of letters 'L R R L L R R L' is written below the first six measures of the bass staff.

March
BUGLE

GATE CITY (Atlanta)

A. F. Weldon

6 15

SNARE DRUM 6 15

TENOR DRUM 6 15

SCOTCH BASS DRUM & CYMBALS

32

LR LR L R RL LRRL LR RL LRRL LR LR L R

R X R L L R R L R L R X

R °L R L R L °R L X

15 TRIO

15

15

R RL R

X R L R L R L °R L R °L

R LRRL LR L RRL LR LR RL LR R

R L R L R L °R L X R L R L

[illegible]

March

GLORY OF THE TRUMPETS

J. O. Brockenshire

BUGLE

The musical score is for a march titled "GLORY OF THE TRUMPETS" by J. O. Brockenshire. It is in 6/8 time and consists of four systems of staves. The first system includes a Bugle part and three drum parts: Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals. The second system continues the drum parts. The third system includes a Snare Drum part and two Tenor Drum parts. The fourth system continues the drum parts. The score includes various drum notations such as eighth notes, sixteenth notes, and rests, as well as rudiments like Long Roll, 5 Stroke Roll, 7 Stroke Roll, 9 Stroke Roll, Flam, and Accent.

System 1:

- BUGLE:** Treble clef, 6/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half).
- SNARE DRUM:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).
- TENOR DRUM:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).
- SCOTCH BASS DRUM & CYMBALS:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).

System 2:

- SNARE DRUM:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).
- TENOR DRUM:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).
- SCOTCH BASS DRUM & CYMBALS:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).

System 3:

- SNARE DRUM:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).
- TENOR DRUM:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).
- SCOTCH BASS DRUM & CYMBALS:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).

System 4:

- SNARE DRUM:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).
- TENOR DRUM:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).
- SCOTCH BASS DRUM & CYMBALS:** Bass clef, 6/8 time. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half).

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NOTE.—Long Roll-5 Stroke Roll-7 Stroke Roll-9 Stroke Roll-Flam and Flam Accent are the necessary rudiments in this drum part.

GLORY OF THE TRUMPETS—Continued

First system of musical notation. The system consists of a grand staff with a treble and bass clef. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes. Below the staff, there are two rows of fingerings: the top row for the right hand and the bottom row for the left hand. The fingerings are: R L RRLRL, LR RLLR L, R RLLR RL, LR R, R RRLR. The bottom row of fingerings is: R L, R L, R L, R L, R L. Below the bottom row, there are two rows of footings: the top row for the right hand and the bottom row for the left hand. The footings are: °R L, R °L, R L, R L, °R L.

Second system of musical notation. The system consists of a grand staff with a treble and bass clef. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes. Below the staff, there are two rows of fingerings: the top row for the right hand and the bottom row for the left hand. The fingerings are: RL R, RL R, R LL R R, R, R LL R R, R. The bottom row of fingerings is: R L, R L, R L, R L, R L, R L. Below the bottom row, there are two rows of footings: the top row for the right hand and the bottom row for the left hand. The footings are: R °L, R X, °X, °X, °X, °X.

Third system of musical notation. The system consists of a grand staff with a treble and bass clef. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes. Below the staff, there are two rows of fingerings: the top row for the right hand and the bottom row for the left hand. The fingerings are: R L, L R, RLLRRLRL, LR R, R LL R. The bottom row of fingerings is: R L, R L, R L, R L, R L, R L. Below the bottom row, there are two rows of footings: the top row for the right hand and the bottom row for the left hand. The footings are: R L, R L, R L, R X, °X.

Fourth system of musical notation. The system consists of a grand staff with a treble and bass clef. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes. Below the staff, there are two rows of fingerings: the top row for the right hand and the bottom row for the left hand. The fingerings are: R R, R LL R, R R, R, R. The bottom row of fingerings is: °X, °X, °X, °X, °X. Below the bottom row, there are two rows of footings: the top row for the right hand and the bottom row for the left hand. The footings are: °X, °X, °X, °X, °X.

GLORY OF THE TRUMPETS—Continued

I II TRIO

4 31

4 31

4 31

R R R LR R X

X

R RLLR RL LRLRRL L R L RRL LR RL LRLRRL L R RLLR RL LRLRRL L

R L R L R X R L R L

R L R X R L

R L RRL LR RL R R RLLR RL LRLRRL L R L RRL LR

R L R X R L R L

R X R L

32

RL LRLRRL L R RLLR RL LRLRRL L R L RRL LR RL

R X R L R X R L R X

R X R L R L R X

32

REGIMENTAL PRIDE—Continued

First system of musical notation. The treble clef staff contains a melody with a forte (*ff*) dynamic marking. The bass clef staff contains a complex accompaniment with triplets and sixteenth notes. Below the bass staff is a line of rhythmic notation: LRLRLRL LR LRL RRLRLRL R R *ff* LRLRL R R L R LRLRL. Below this is another line of rhythmic notation: .. X .. L R RL R R L .. X .. X .. LR R R X R L R L R X .. X R L.

Second system of musical notation, divided into two parts labeled I and II. The treble clef staff contains a melody with a forte (*ff*) dynamic marking. The bass clef staff contains a complex accompaniment with triplets and sixteenth notes. Below the bass staff is a line of rhythmic notation: LRLRL LR LRL R RRL RRLRL R *ff* LRLRL. Below this is another line of rhythmic notation: .. X .. X .. L R R X .. X R X .. X .. X .. X R L .. X .. X.

Third system of musical notation. The treble clef staff contains a melody with triplet markings. The bass clef staff contains a complex accompaniment with triplets and sixteenth notes. Below the bass staff is a line of rhythmic notation: RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL. Below this is another line of rhythmic notation: .. R R X .. R R X .. R R X .. R R X .. R R X .. R R X .. R R X.

Fourth system of musical notation. The treble clef staff contains a melody with triplet markings. The bass clef staff contains a complex accompaniment with triplets and sixteenth notes. Below the bass staff is a line of rhythmic notation: RLRL RLRL RLRL RLRL RLRL RLRL R. Below this is another line of rhythmic notation: .. R R X .. R R X .. R R X .. R R X .. R R X .. R R X .. R R X.

March

SEMPER FIDELIS

John Philip Sousa

BUGLE

6 8 16 16 15

SNARE DRUM

6 8 16 16 15

TENOR DRUM

6 8 16 16 15

SCOTCH BASS DRUM & CYMBALS

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score is divided into six measures. The first measure is a whole rest in the treble and a whole note B-flat in the bass. The second measure has a half note G in the treble and a half note B-flat in the bass. The third measure has a half note F in the treble and a half note B-flat in the bass. The fourth measure has a half note E in the treble and a half note B-flat in the bass. The fifth measure has a half note D in the treble and a half note B-flat in the bass. The sixth measure has a half note C in the treble and a half note B-flat in the bass. The lyrics 'The Rose Tree' are written below the bass staff, aligned with the notes. The notes are: B-flat, B-flat, B-flat, B-flat, B-flat, B-flat. The lyrics are: The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree.

The musical score for "The Wind" by John Williams is presented in a three-staff format. The top staff is for the piano, the middle staff is for the maracas, and the bottom staff is for the piano. The piano part has a key signature of one sharp (F#) and a 2/4 time signature. The maracas part has a key signature of one sharp (F#) and a 2/4 time signature. The score includes a piano introduction, a main melody, and a maracas accompaniment. The piano part has a key signature of one sharp (F#) and a 2/4 time signature. The maracas part has a key signature of one sharp (F#) and a 2/4 time signature. The score includes a "REPEAT 3 TIMES" instruction for the maracas part.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the song, and the second system contains the next six measures. The music is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The melody is in 2/4 time and features a mix of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment consists of a steady eighth-note bass line. Below the piano part, the lyrics 'The Rose Tree' are written in a stylized font, with the words 'The', 'Rose', 'Tree', 'The', 'Rose', 'Tree' aligned with the first six measures. The lyrics are: 'The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree'.

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NOTE.—X in the snare drum means hit the left stick with the right.

SEMPER FIDELIS—Continued

The musical score is divided into four systems, each consisting of a piano (P) part and an organ (O) part. The piano part is written in treble and bass staves, while the organ part is written in a single staff. The footwork notation is provided below the organ staff for each measure.

System 1:

Piano: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests.

Organ: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests.

Footwork (Organ):

LR LR L	R LRRLRL	LR LR L	RLRRLRL	LR LR L	R LRRLRL
R	X	R	L	R	X
R	X	R	L	R	X

System 2:

Piano: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests.

Organ: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests.

Footwork (Organ):

LR R	LR R	R LR L	R LR L	R LR L	R LR L
R	X	R	X	R	L
R	X	R	L	R	L

System 3:

Piano: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests.

Organ: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests.

Footwork (Organ):

R LR L	R LR L	R LR L	R LR L	R LR L	R LR L
R	L	R	L	R	L
R	L	R	L	R	L

System 4:

Piano: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests.

Organ: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests.

Footwork (Organ):

R LR	R LR L	R LR L	R LR L	R LR L	R
R	L	R	L	R	L
R	L	R	L	R	L

March

SWINGING DOWN THE LINE

J. O. Brockenshire

BUGLES

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Drum notation includes letters R (Right), L (Left), X (Cymbal), and ° (Scotch Bass Drum). Numbers 9 and 5 indicate specific rhythmic patterns or counts. The score is divided into four systems, each with a treble and bass staff for the drums. The first system includes a 'BUGLES' section. The second system includes a 'SCOTCH BASS DRUM & CYMBALS' section. The third system includes a 'BUGLES' section. The fourth system includes a 'SCOTCH BASS DRUM & CYMBALS' section.

SWINGING DOWN THE LINE—Continued

The musical score is divided into two main sections, I and II, separated by a double bar line. The notation includes standard musical symbols for notes, rests, and dynamics, as well as a unique notation system in the bass clef using letters and symbols to represent a specific rhythmic accompaniment style.

Section I: The first system of music. The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part features a complex rhythmic pattern with letters R, RL, R, and 9. Dynamics include *f* and *ff*.

Section II: The second system of music. The treble clef part continues with quarter notes D5, E5, and F#5. The bass clef part maintains the rhythmic notation with letters R, L, and RL. Dynamics include *mf* and *ff*.

Section III: The third system of music. The treble clef part features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part continues the rhythmic notation with letters R, L, and RL. Dynamics include *mf* and *ff*.

Section IV: The fourth system of music. The treble clef part features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part continues the rhythmic notation with letters R, L, and RL. Dynamics include *mf* and *ff*.

02

March
BUGLE

THE THUNDERER

John Philip Sousa

The musical score is arranged in four systems, each with four staves. The top staff is for the Bugle, the second for the Snare Drum, the third for the Tenor Drum, and the fourth for the Scotch Bass Drum & Cymbals. The music is in 2/2 time and includes various drum patterns, rests, and melodic lines for the bugle. The score is divided into measures, with some measures containing multiple drum patterns or rests. The notation includes various symbols such as 'X' for cymbals, 'R' for right hand, and 'L' for left hand. The score is divided into measures, with some measures containing multiple drum patterns or rests. The notation includes various symbols such as 'X' for cymbals, 'R' for right hand, and 'L' for left hand.

4 15 I II

SNARE DRUM 4 15 L RRLRRL RRLRRL RRLRRL

TENOR DRUM 4 15 X R L L R R L

SCOTCH BASS DRUM & CYMBALS X R L L R R L

X XX X XX X XX X XX

RR LRRL RRLRRL RRLRRL R RRLRRL LRRLRRL RRLRRL

R X R L L R R L R X R L L R

R L R X R L L R R L R X R X

16 16 16 X R L R L R X R L

X .. X .. X .. X ..

THE THUNDERER—Continued

First system of musical notation for 'THE THUNDERER' (Continued). The system includes a grand staff with treble and bass clefs. The bass line features rhythmic notation and fingerings (R, L, X) with accents. The treble line has melodic fragments and accents.

Second system of musical notation for 'THE THUNDERER' (Continued). The system includes a grand staff with treble and bass clefs. The bass line features rhythmic notation and fingerings (R, L, X) with accents. The treble line has melodic fragments and accents.

Third system of musical notation for 'THE THUNDERER' (Continued). The system includes a grand staff with treble and bass clefs. The bass line features rhythmic notation and fingerings (R, L, X) with accents. The treble line has melodic fragments and accents.

Fourth system of musical notation for 'THE THUNDERER' (Continued). The system includes a grand staff with treble and bass clefs. The bass line features rhythmic notation and fingerings (R, L, X) with accents. The treble line has melodic fragments and accents.

March

WITH TRUMPET AND DRUM

A. F. Weldon

BUGLE

4 16 15 I II TRIO

SNARE DRUM 4 16 15 f R L L R L L R L R R L L

TENOR DRUM 4 16 15 X R *see* L *see* R

SCOTCH BASS DRUM & CYMBALS X R L R L

L R L R L L L R L L R R L L R L R L R R L L R L L R L

R L R X R *see* L *see* R R L R X R *see* L

°R L R °L °° °X °° °X °° °X °° °X R L

L R L R L L L R L R L L R R L R R L R R L R R R R

L R R L R X R L L R R L R L R L R L

R L °R L R °L °° °X °° °X °° °X °° °X

R L R R L L L R R R L R R R R L R L L R

°° R °° L °° R °° L °° R °° L °° R °° L °° R

°° °X °° °X R L R L °° °X °° °X R L

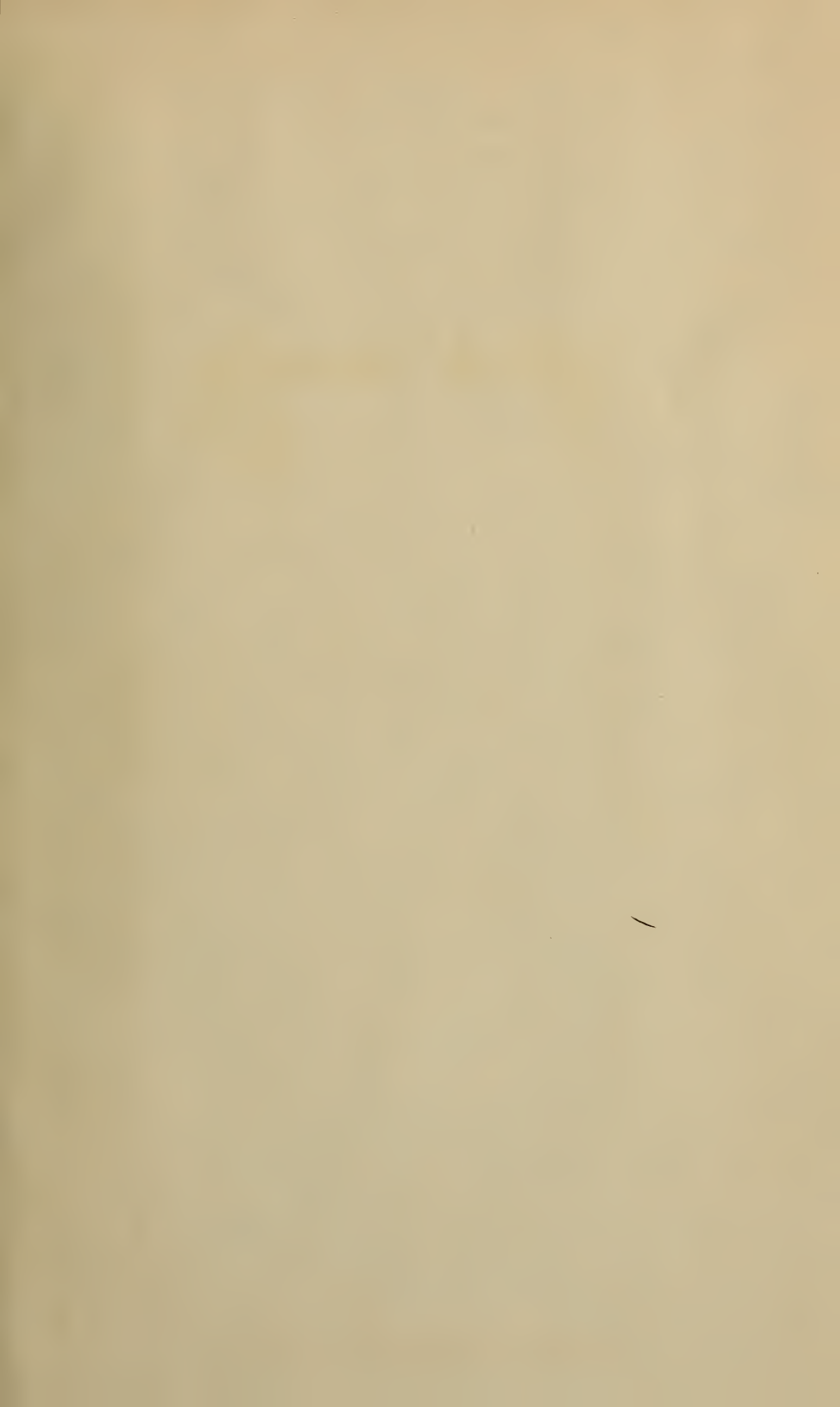
WITH TRUMPET AND DRUM—Continued

First system of musical notation. The piano part consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment with eighth notes. The trumpet part is on a single staff with a treble clef, playing a melody with eighth and sixteenth notes. The drum part is indicated by 'X' marks on a single staff. Handwriting includes 'R RRL R', 'RLRRL L', 'LR RRL R', 'R LL R', 'R RRL R', 'R LL R', 'R LL R' for the right hand and 'R L', 'X', 'X', 'R L', 'R L', 'X', 'X' for the left hand.

Second system of musical notation. The piano part continues with similar rhythmic patterns. The trumpet part has a dynamic marking 'f' and plays a melody with eighth and sixteenth notes. The drum part includes a 'CYM SOLO' section. Handwriting includes 'R L RRL L', 'LR RR', 'R RLLR R', 'R LL RL', 'LR RLLR' for the right hand and 'R L', 'R', 'X CYM SOLO', 'R L', 'R L', 'R L' for the left hand.

Third system of musical notation. The piano part continues with similar rhythmic patterns. The trumpet part has a dynamic marking 'f' and plays a melody with eighth and sixteenth notes. The drum part includes a 'CYM SOLO' section. Handwriting includes 'R RLLR R', 'R LL RL', 'LR RLLR R', 'R LL RL', 'LR LR R' for the right hand and 'X CYM SOLO', 'R L', 'R L', 'R L', 'R L', 'X CYM SOLO' for the left hand.

Fourth system of musical notation. The piano part continues with similar rhythmic patterns. The trumpet part has a dynamic marking 'f' and plays a melody with eighth and sixteenth notes. The drum part includes a 'CYM SOLO' section. Handwriting includes 'R LL RL', 'LR LR R', 'R LL RL', 'LR LL RL', 'LR LL R', 'R' for the right hand and 'R L', 'X CYM SOLO', 'R L', 'R L', 'R L', 'R L' for the left hand. The system ends with a double bar line and a repeat sign.



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